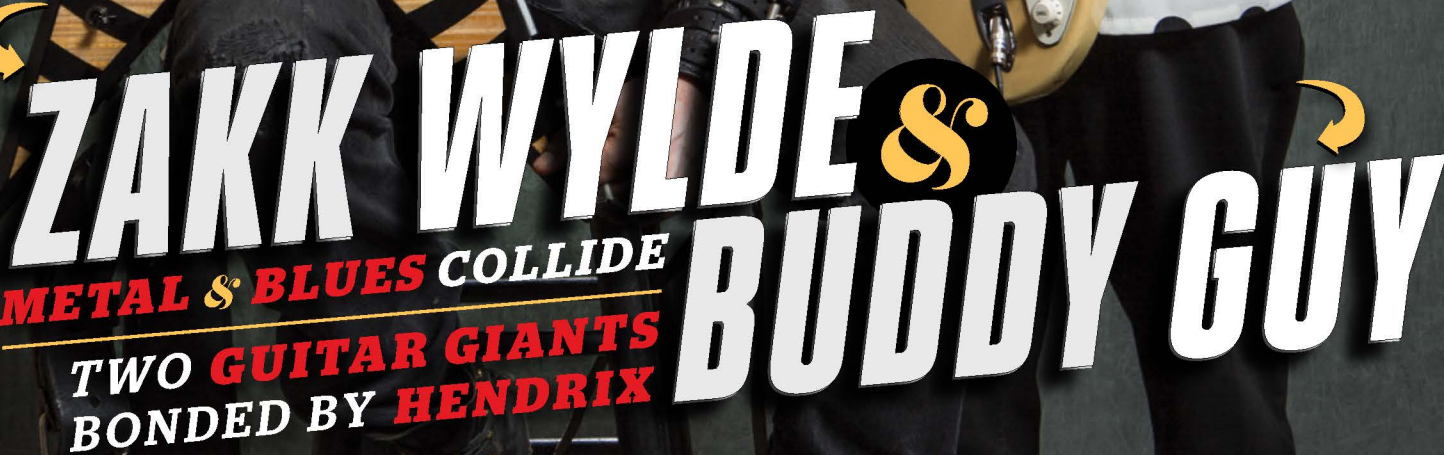


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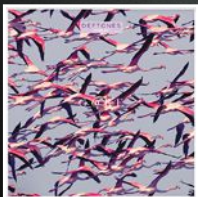
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DigTech
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in Jacksonville, Florida,
on February 26, 2016

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JIMMY HUBBARD

JIMMY HUBBARD

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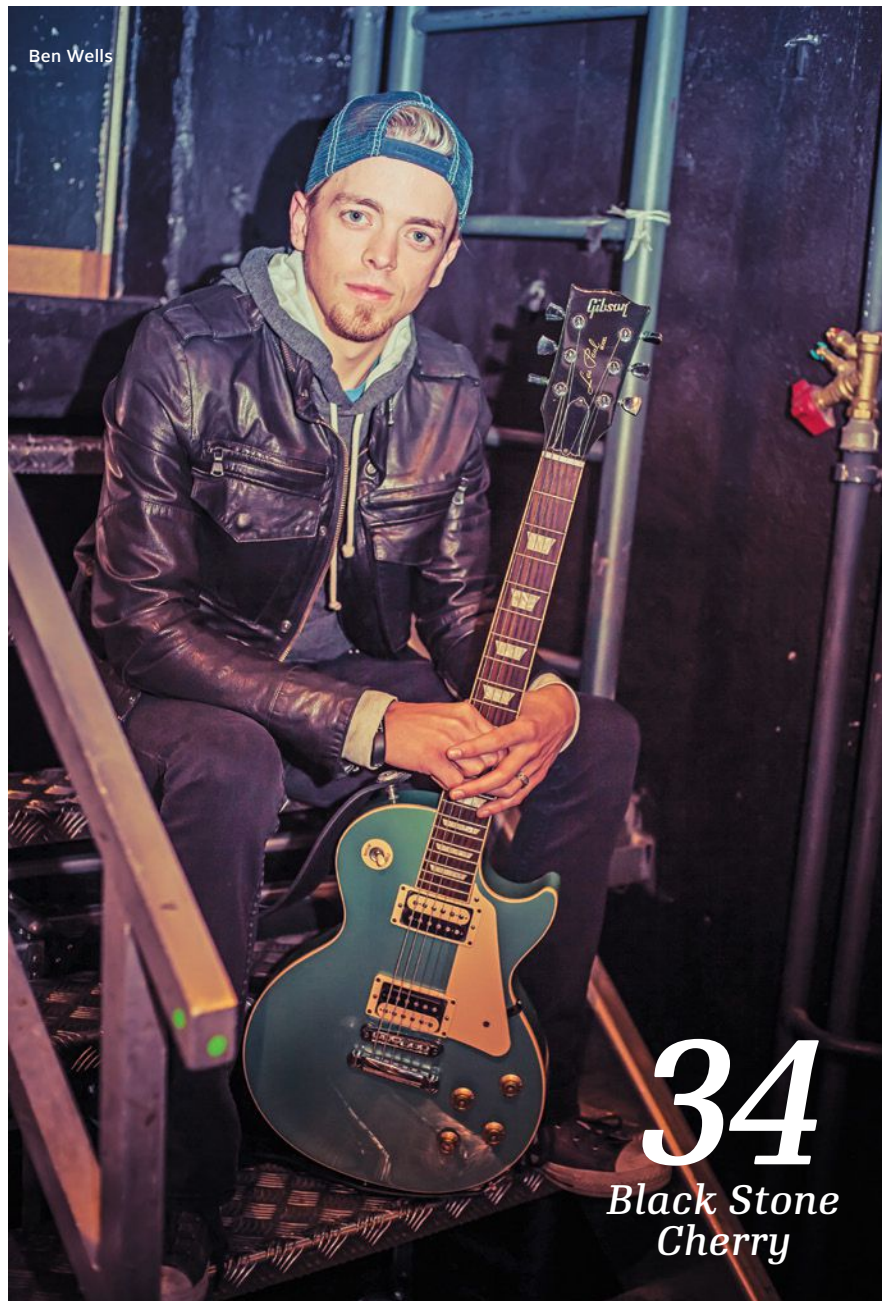
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WOODSHED

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DYNAMIC DUOS

YOU'LL RARELY HEAR me complain about this job. No social media posts about how “utterly stressed out” I am and in desperate need of virtual hugs from people I barely know—because, at the end of every day, I’m fully aware of how fortunate

I am to have made this my career for 25 years. But that isn’t to say that there’s not a high level of stress associated with putting out a magazine every four weeks (not to mention the DVDs, *Buyer’s Guides* and online endeavors that the entire staff works hard to produce every day).

And if you read this publication regularly, there’s something we do from time to time that you will surely recognize, and it’s the one thing that causes the most stress for the editorial team—and I’m talking about the kind of stress where I sometimes want to rip the hair out of my head, if I had any hair left. What’s that, you ask? It’s the joint interview, my friends—where we get two world-famous guitarists in the same room at the same time to have their pictures taken and spend a little time with one of our writers. Setting up an interview and photo shoot with one guitar-playing legend can often be stressful enough—now multiply that by two and factor in a writer, photographer, managers and publicists and dealing with everyone’s schedules, travel arrangements, egos and grooming requirements, and you have a guaranteed recipe for hair loss.

However, even though these editorial endeavors can, at times, make you regret your very existence, the truth is that these are always the most rewarding of anything we do. Case in point, the issue you hold in your very hands. We first had the idea of doing a joint cover with Zakk Wylde and Buddy Guy when the Experience Hendrix 2016 tour was announced late last year—and up until six days before this issue went to the printer, we didn’t even know if it was going to happen (nothing stressful about that!). But with fingers crossed, we sent our crew to one of the early dates on the tour, in Jacksonville, Florida, and hoped for the best. Prayed, more like it. I think the results speak for themselves, and I couldn’t be more appreciative of both camps working with us to pull off this pretty special cover story. We’ve done so many incredible pairings over the years—Eric Johnson and B.B. King, Tony Iommi and James Hetfield, Ace Frehley and Dimebag Darrell, Jimmy Page and Jeff Beck—and I think this one ranks right up there with the best of them.

And how are we going to follow this one up, you ask? Easy...by doing it all over again, stress be damned. Two days from now we are scheduled to bring together two other six-string superheroes for the June issue cover—two legends of the Les Paul, both of whom go by iconic, single-word nicknames. Can you guess who they are? Find out next month.

—Jeff Kitts

Executive Content Director

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Zakk Wylde

A full-page background image of Zakk Wylde. He is wearing a dark top hat and has long, wavy blonde hair. He is holding a Gibson Les Paul guitar with a sunburst finish. The background is a dense forest with sunlight filtering through the trees, creating a bokeh effect.

Book of Shadows II

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Marching On

I read the interview with Vivian Campbell about his Last in Line project in the March 2016 issue with mixed emotions. A few days before the issue arrived in the mail, bassist Jimmy Bain passed away at age 68. I first heard Jimmy's playing on Rainbow's *Rising*—an album I've loved ever since it was first released—and his playing on the early Dio albums was stellar as well. My thoughts, prayers and sympathies go out to his family.

—Dave Pickering

I have been enjoying your magazine almost since day one. With the passing of so much great

talent in recent months, may I suggest a special tribute issue—including transcriptions—featuring Paul Kantner, Glenn Frey, David Bowie, Jimmy Bain and, of course, Lemmy? —Todd Pliss

Elder Statesmen

Love your mag, buy it every month. Can we talk here? Each issue I keep thinking: how about a little less ink devoted to all these blackhead metal nobodies and some attention given to a few guitar heroes you have yet to shine a light on, like Kim Simmonds of Savoy Brown (my God what tone!), Harvey Mandel (same here!) or the genius Andy Partridge of XTC. I could go on and on. It would be great to see interviews with these guys and read about their gear.

—Ron Smulevici

I love *Guitar World*, but sometimes it seems like you need to be a brain surgeon to figure out the transcriptions. How about something for us old-school guys and gals that flew our freak flag between 1981 and 1989—those of us who wore our ripped-up jeans tucked into our moccasin boots and Mötley Crüe and Ozzy

Osbourne 3/4 baseball jerseys. Could you please transcribe some old Dokken like “Alone Again,” “In My Dreams” or “Breaking the Chains,” or maybe some Dio, Tesla, Ratt, Kix, Blue Murder or BulletBoys? Thanks!

—Max Vaughn

Seeing the Light

After reading Jim Munster's comment in the March issue, I have to agree. I personally don't care if a guitarist is Muslim, Hindu, Christian or Satanist. I only care how well they can play. That being said, an artist like Lincoln Brewster would shame half the guitarists covered in your magazine back to the practice shed. I could say the same for a band like Skillet. I've been a *Guitar World* reader and sometime subscriber since the Eighties, and I know you can do better than mentioning a Christian artist like Phil Keaggy once or twice in a decade. There's no need to cover an artist *because* they're Christian, but “for the love of God” don't overlook them because they are!

—Eddie Brumlow

Long Last Secrets

I have been a subscriber of *Guitar World* since the inception, and I just want to say WOW! I just went to the mailbox and my jaw is still on the floor after seeing the interview with Vivian Campbell in which he talks about the Dio classic *The Last in Line*. I listen to this masterpiece on vinyl very often and I have often wondered what the recording sessions were like for that album. After reading the article, now I know. I am over-

joyed that you have answered some of my questions about the birth of this masterpiece. *Guitar World*, you guys rawk! Thank you and keep up the great work!

—T. Moody

Small Print

I just wanted to say that I really enjoyed the article on the Orange Tiny Terror lunchbox amp in the March issue. I think it would be cool if this became a more regular thing, looking at popular amps and the concepts behind them.

—Matthew Evans



In the Red

My son just got some new red skis and was bummed that his old poles did not match. No problem, I said, and now he has the most rocking poles on the mountain! —T.J. Simonds



Ink Spot

Keeping it simple with the fret markers. As someone who first picked up a guitar at seven years old rocking out to AC/DC, this felt like quite the fitting first tattoo.

—Kevin Halley



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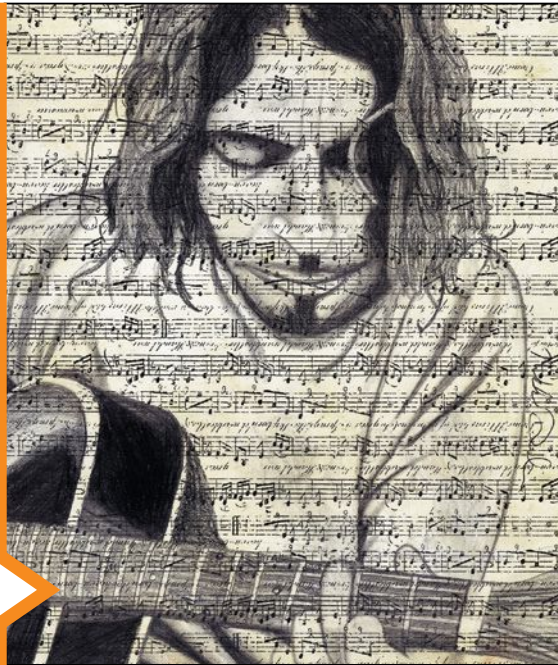
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READER ART

OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email soundingboard@guitarworld.com with a scan of the image!



CHRIS CORNELL BY NIKKI "NINTR" DURBIN



JOAN JETT BY JASON LONDON

DEFENDERS of the Faith



Moon Pie Curtis

AGE 43

HOMETOWN Oxford, MS

GUITARS Hoyer Arrow Prestige, Martin D-15, Ibanez X-Series Destroyer, Harmony Buck Owens Sovereign American Pride

SONGS I'VE BEEN PLAYING Surf Punks "Big Top," Tom T. Hall "Mad," Waylon Jennings "Brand New Goodbye Song," original "Your Mama and Them"

GEAR I MOST WANT Kawai Moonsault, Gretsch G6199 Billy-Bo, Gibson Dove



Col. Thomas Veale

AGE 45

LOCATION Kabul, Afghanistan

GUITARS Ernie Ball Music Man, EVH Wolfgang USA, Jackson DK2M, Eighties Charvels

SONGS I'VE BEEN PLAYING Van Halen "Somebody Get Me a Doctor," Journey "Lights," Ozzy Osbourne "Flying High Again"

GEAR I MOST WANT EVH 5150 combo amp



Ryan Garst

AGE 29

HOMETOWN Harrisonburg, VA

GUITARS Fender Standard Stratocaster with Duncan Antiquity pickups, Ibanez Artcore AS73L with Duncan Pearly Gates and Fat Cat P-90, Taylor GC-7

SONGS I'VE BEEN PLAYING The Beatles "Here Comes the Sun," Jimi Hendrix "Little Wing"

GEAR I MOST WANT JHS Unicorn, Orange Rockerverb 50, B-Bender



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Christian Andreu, *Gojira*



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TUNE-UPS

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KILLING JOKE

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BLACK STONE
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ASKING
ALEXANDRIA

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Misha Mansoor
recording in
Silver Spring,
Maryland



The Long and Short of It

AS WORK CONTINUES ON THE FOLLOW-UP TO THE SPRAWLING *JUGGERNAUT*, THE MEMBERS OF PERIPHERY AIM FOR A MORE STREAMLINED RESULT WITH THEIR UPCOMING ALBUM—BUT WHETHER THEY ACHIEVE IT OR NOT IS ANOTHER STORY.

By Richard Bienstock

▶ PERIPHERY'S 2015 RELEASE, *Juggernaut*, was, in terms of ambition, as massive-sounding as its title. The long-in-the-works two-CD concept album (released as stand-alone discs *Alpha* and *Omega*) was packed with the band's trademark vigorous, triple-guitar-led

instrumental workouts, as well as elements of electronic music, jazz fusion, emo-core and myriad other styles. It was an exhilarating and exhausting ride, and one for which all the music, according to Periphery leader Misha Mansoor, "had to fit the theme and the vibe of the story." In contrast, the band's

in-the-works follow-up is in some ways "a reaction to that, which has been very freeing because we don't have to worry about any of those things," he says with a laugh. "It just has to sound good."

The guitarist reports that he and his bandmates—guitarists Mark Holcomb and Jake Bowen, singer Spencer Sotelo, bassist Adam "Nolly" Getgood and drummer Matt Halpern—have 11 songs demoed and ready to go for the new album, their fifth full-length overall. The band is currently in the early stages of recording, with most of the tracking, save for the drums, taking ➔



Jake Bowen (left) and Mark Holcomb

place in Mansoor's home studio in Silver Spring, Maryland. As for the sound of the new material, Mansoor says it has been an evolving process. "We knew right from the start we didn't want to do another concept album," he says. "But it's funny—what we were *talking* about doing and what ended up coming out are probably different things. Because at first we were like, 'Let's do a short and sweet album—10 songs, all to-the-point, upbeat, whatever.' And everyone was down for that." But what has ended up happening, he continues, "is that the songs definitely came out a lot longer than I expected. And there's an epic vibe to them, with a lot of orchestral stuff going on, which is kind of a new element for us."

That said, Mansoor adds reassuringly, "The music is also a lot more riffy than *Juggernaut*. That album was more about creating a mood and a setting. So this time, we were back in the mood to riff it up again." He's also quick to stress that while the new material may be riffy, it's not excessively noodle-y. "As things stand right now, there doesn't seem to be a lot of

soloing on the record," he reveals. "It's not intentional, it's just that the songs didn't have a lot of space for them. And we were talking the other day about whether or not we should go in and actually *make* some

"Juggernaut was more about creating a mood and a setting. This time, we were back in the mood to riff it up again."

—MISHA MANSOOR

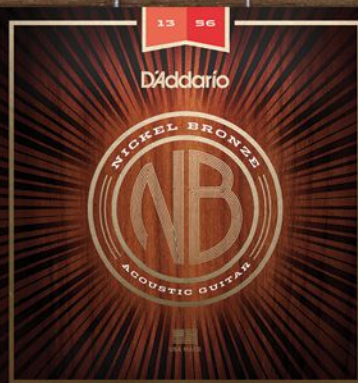
space. But then we kind of decided, 'We shouldn't force it if it's not happening naturally.' Because it's stupid to try to meet some 'guitar quota.' So there's definitely a few solos, but maybe less than usual."

As far as song titles, Mansoor says nothing will be set in stone until all the lyrics have been completed. "So right now we just have a bunch of working titles. Like, there's one called 'Cleo-nassical,' which is a spoonerism of neo-classical. I don't know if that will stay the same, but I really like the name." And while he can report that the album title will be, at least in part, *Periphery III*, "there will also be a subtitle, and we're still throwing around ideas for that."

At present, *Periphery III* is scheduled for a summer release, around the same time the band will host the Periphery Summer Jam, a four-day extravaganza in upstate New York that will feature instrument and production clinics, songwriting tutorials and exclusive live performances. "It's just kind of a little getaway," Mansoor says of the retreat, which will take place July 25 to 29 at the Full Moon Resort in Big Indian. "It's good for the fans but it's fun for us too because we kind of get to know them. So I'm really looking forward to it. Basically, there are a lot of exciting things coming up."



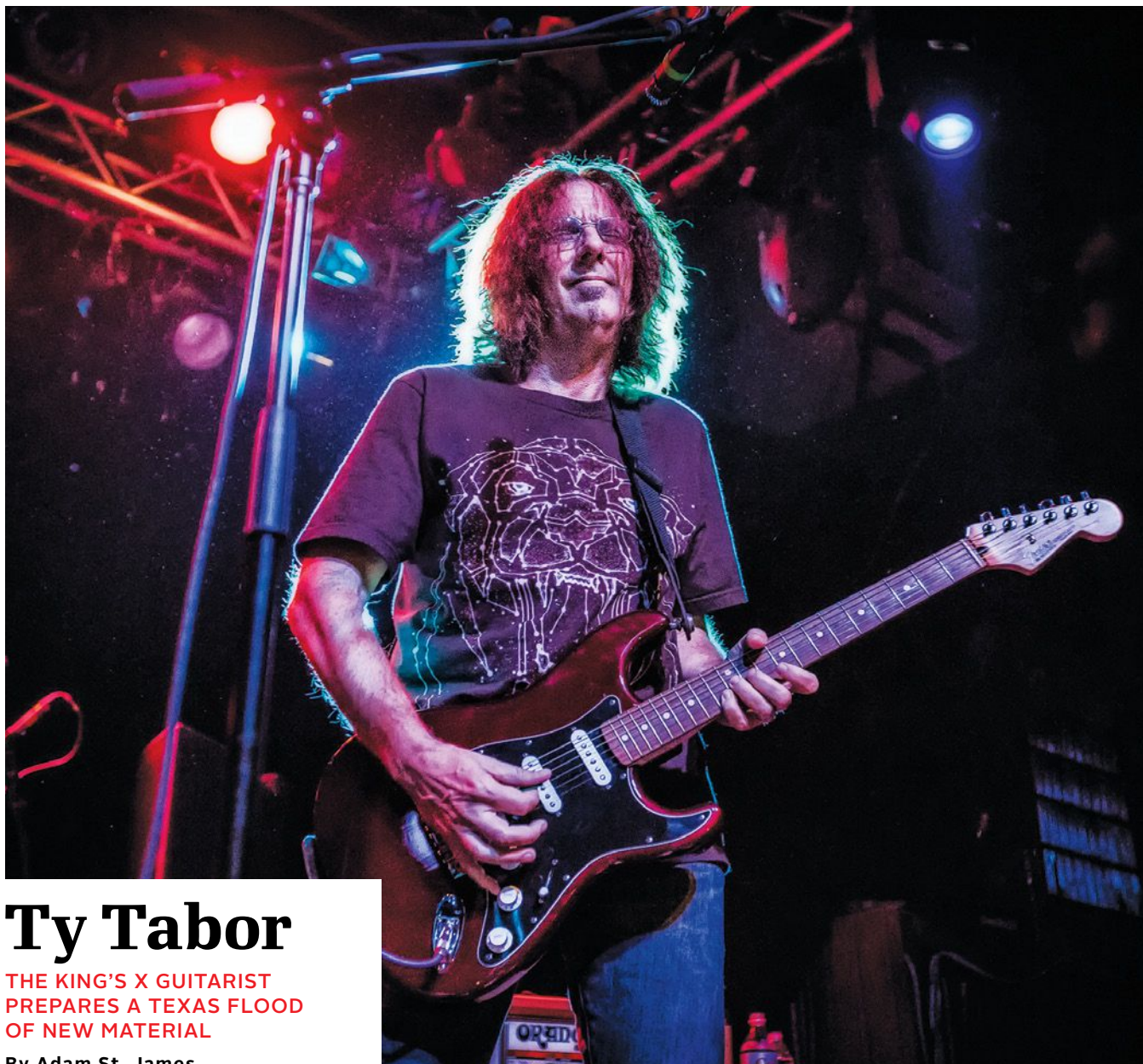
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Ty Tabor

THE KING'S X GUITARIST PREPARES A TEXAS FLOOD OF NEW MATERIAL

By Adam St. James

▶ **2016 IS SHAPING UP** to be a very busy year for Ty Tabor. The King's X guitarist already played a spate of West Coast dates with the band in March, and says he, bassist Doug Pinnick and drummer Jerry Gaskill will soon enter the studio to record three songs, which could lead to a new King's X studio album Tabor hopes will arrive by later this year or early 2017. "We'll see how that goes," says the guitarist. It would be the band's first new material since *XV* in 2008.

But while we wait, Tabor plans to release two new albums—one solo effort that could end up a double record, and one with Jelly Jam, the supergroup he founded in 2002 with drummer Rod

Morgenstein (Winger/Dixie Dregs) and bassist John Myung (Dream Theater). That trio released two albums in the early 2000s, but haven't been heard from in a decade. "We actually signed a new deal," Tabor says on a call from his Texas studio. "We have a new record that's coming out soon—potentially at the end of May. And we're actually going to do our first tour as the Jelly Jam, in late summer."

And Tabor's new solo disc—originally expected in November 2015—is now being expanded, and should come out this summer. It's the follow-up to his 2013 release, *Nobody Wins When Nobody Plays*, and Tabor says it is his heaviest recording in some time. "I did an album years ago called

Rock Garden. People tell me that's their favorite album, hands down, of anything I've done. Ever since then I've wanted to do another straight-ahead rock and roll album, and that's exactly what this is. It's the most Seventies, guitar-in-your-face thing I've done in a while."

It's certainly one of the most prolific times in the guitarist's long and varied career. "I'm on a roll," he says. "I don't know what happened, but about five years ago I just started wanting to write and record more than ever. I have so much recorded that no one has heard, albums of material sitting around. In the morning I get out to the studio as soon as I can and I just can't wait to work!"

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CELESTION



? INQUIRER YANNIS PHILIPPAKIS OF FOALS

■ What first influenced you to pick up a guitar?

Probably...rebellion. My mom just had this beat-up old classical guitar lying around in the house. I'd started listening to rock music and I was just kind of drawn to it.

■ What was your first guitar?

Damn, I don't actually remember. It was just this red guitar, and I got it for 40 quid. The first decent guitar that I bought was a Mexican Fender Telecaster. I saved up for it,

and I got it when I was about 16. And then I moved on to Travis Bean guitars shortly after, and that's basically all I play now.

■ What was the first song you learned?

Probably "Come As You Are" by Nirvana. There was a girl that taught it to me over the phone, back in the days when we still had land lines.

■ What do you recall about playing live for the first time?

I was just really excited. I got a gig at the local indie venue in Oxford and we were first on the bill. I was about 16 and I got a bunch of my friends to come. I was *really* hungry for it, you know? I really wanted to be onstage and play the songs I was writing. It probably wasn't that great, looking back on it. But at the time it felt good.

■ Ever had an embarrassing moment onstage, or a nightmare gig?

Obviously, I've had power issues—cutting out at the climax of the songs, and all

sorts of stuff like that. In terms of slapstick embarrassment, I played a show at the El Rey in L.A. a few years ago, and the stage was slippery. I just kept banana-skinning it—like, *repeatedly*. It happened, like, three or four times.

■ Is there a moment on the new album, *What Went Down*, that you're particularly proud of as a guitar player?

There's a song called "Birch Tree" and I really like the way that all the parts interlock on that. And the way that the layers work. And I'd probably also say "Snake Oil," as well, in terms of how chunky the riffs are, how they're just these old-school, sludgy rock riffs that I would've never predicted I'd write, five years ago.

■ What is your favorite guitar or piece of gear?

It's definitely the Travis Bean 1000 Standard model. I have three of them. They're what I play live, religiously, every song. In terms of a piece of gear, I have an old Echoplex tape echo unit. I just love it. I picked it up at a store in London...I have a lot of emotional attachment to it. I love how dusty and otherworldly it sounds.

■ Do you have any advice for young players?

Find your own way through it and maybe avoid taking lessons. I was self-taught and I feel like the way I approach the guitar—I wouldn't do it if I'd had lessons. I think that, once you learn types of structures or ways of approaching an instrument, you can't unlearn them—and they can actually become quite constricting. You should find your own way of playing.

— RANDY HARWARD

British rock band Foals' latest album, *What Went Down*, is out now on Warner Bros. Records.



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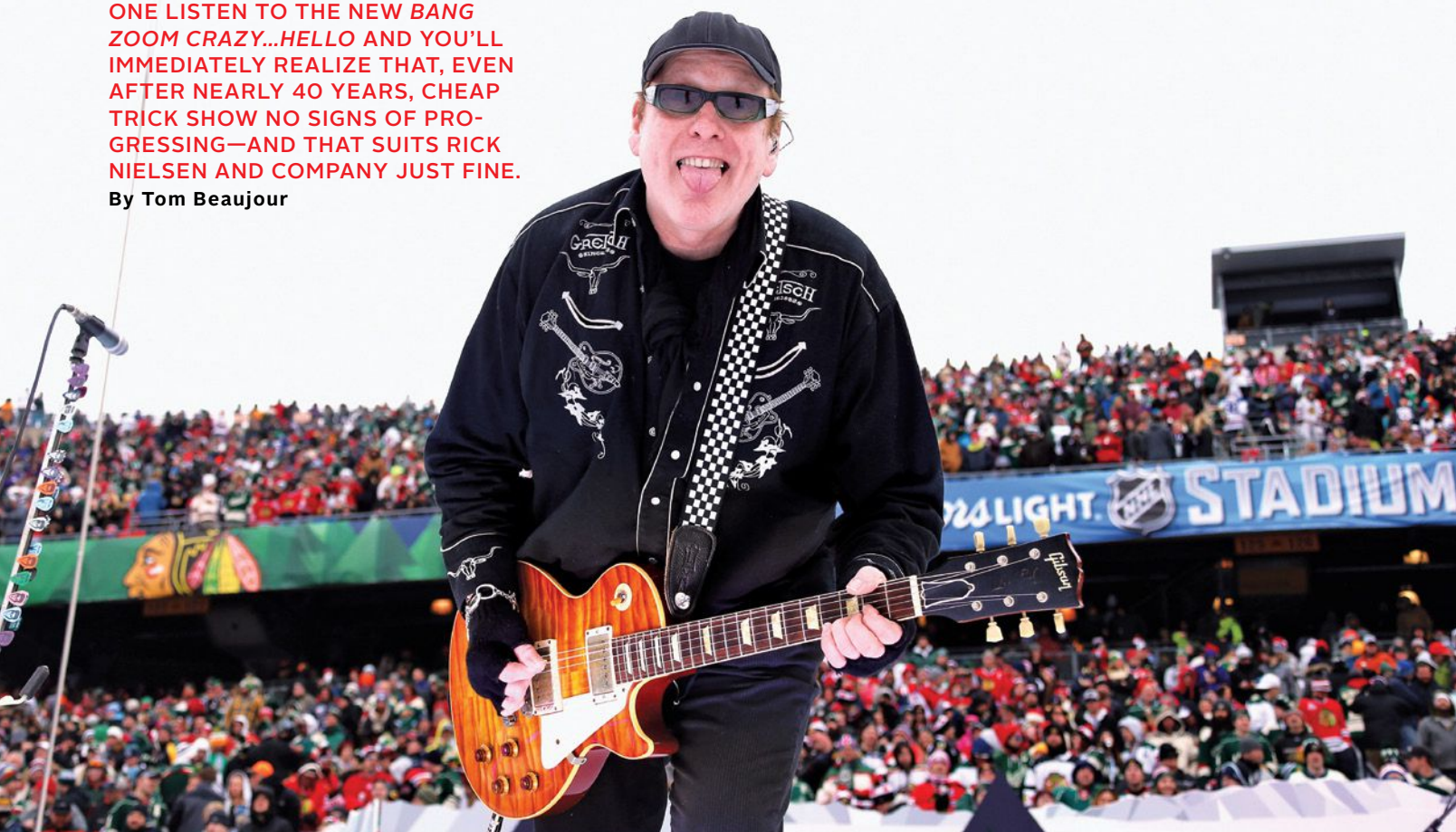
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Cheap Trick

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By Tom Beaujour

Rick Nielsen performing with Cheap Trick at TCF Bank Stadium in Minneapolis on February 21, 2016



▶ **IT'S BEEN SEVEN YEARS** since 2016 Rock and Roll Hall of Fame inductees Cheap Trick have released a new studio album, but ask guitarist Rick Nielsen, and he'll tell you that the band has been anything but idle in the time that it took to complete the group's excellent new *Bang Zoom Crazy...Hello*. "We pretty much tour all the time which makes it difficult to get into the studio. And also, a lot of crap happened in our career and in our lives and it wasn't all fun," he says, referring to the band's protracted legal wrangling with founding drummer Bun E. Carlos and a management switch that also involved quite a bite of "legalese."

Still, in the last two years, Cheap Trick, which also features Robin Zander on vocals and rhythm guitar, Tom Petersson on bass and Daxx, Nielsen's son, filling in for Carlos on Drums, found the time to convene in both Nashville and Los Angeles with longtime producer and co-writer Julian Raymond. The sessions yielded some

30 songs, many of which the group felt were release-ready. "We weren't about to come out with a double album—it's hard enough to get people to listen to one song, let alone two albums," Nielsen says. "So we picked 11 that worked well together and the rest are a great start to the next record. We're not worried that the unused songs will sound dated...because Cheap Trick hasn't progressed!"

That Cheap Trick hasn't strayed from the anthemic guitar pop formula that produced such classics as "Surrender," "Dream Police" and "I Want You to Want Me" will certainly be music to fans ears, as will the wide range of killer overdriven guitar tones that Nielsen deploys on such top-shelf tunes as the driving single "No Direction Home" and the power shuffle of "Blood Red Lips."

"I used my usual combination of Les Pauls, Hamers, Fender Esquires and Telecasters, run through Marshalls and the Fender Deluxes I've had modified by Paul Rivera of Rivera Amps," says Nielsen,

whose storied guitar collection numbers in the hundreds. The guitarist sounds like he's having fun picking just the right combination of tools for each of *Bang Zoom*'s 11 tracks, something you can hear in his uniquely brash and kinetic delivery of the album's many guitar tracks. "I don't practice scales ever, and my playing kind of shows it," he says. "I gotta play it the way I do because that's what I *can* do," he says. "I try not to overplay the song or underplay the song...and I always bring my game to the game!"

AXOLOGY

- **GUITARS** Gibson Les Pauls, Hamer Standards, various custom Hamers, Fender Telecasters and Esquires
- **AMPS** Paul Rivera—modified Fender Deluxe Reverbs, Marshalls, vintage Orange OR80 80-watt combo, various vintage Selmer heads and cabinets

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GEORDIE WALKER OF KILLING JOKE

For nearly 40 years this taste-making post-punk, proto-industrial U.K. guitarist has fearlessly toured with a Fifties Gibson ES-295, and his work has influenced mega-acts like Metallica and Soundgarden. But what *Guitar World* readers really want to know is...

Interview by Brad Angle



DIGGING THE NEW KILLING JOKE RECORD *PYLON*. YOUR SONGS AND RIFFS ALWAYS HAVE SUCH AN AMAZING PERCUSSIVE ELEMENT TO THEM. WHICH DO YOU COME UP WITH FIRST: RIFFS OR DRUMS? DO YOU WRITE WITH A DRUM MACHINE? —MARTY

Yes, we write with drum machines. Even if I'm doing it at home, I'll take it to the stage of getting a basic pattern that locks in the meter of the guitar. But yeah, a lot of it is guitar first...but keep it percussive!

Q: I love that you tour with an original Fifties Gibson ES-295. I'd be so afraid to take it on the road! Why not tour with a reissue? —Malcolm

When you find something that you express yourself through the best—something that is *completely* your sound—why would you use anything else? I remember years back [*Pixies* guitarist] Frank Black had a Nineties reissue of the same guitar. But it was not the same guitar at all; it was quite horrid really. Originally I got that guitar because I wanted a distorted sound while still being able to hear the notes if I played a complex chord. So the idea was that I should get a semi-acoustic distorted sound, put a contact mic in it, and blend the two sounds. But I saw that [*ES-295*] in an old magazine and then found one in a little store in West London for 640 pounds, which at the time was like \$1,000. And as soon as I plugged it in, *there* was the sound. But with the hollow body and the P-90s, you have to batten down the hatches. All screws have to be tight. All the

pickups have to be hard fucking bolted. No rattles, nothing. Otherwise it's practically uncontrollable. With those big amps, as soon as you stop playing you have to turn the volume off. But once it's going it's got infinite sustain on the bottom notes if you hold them. And you can actually push that bridge into the breast top soundboard. It's not a carved one. So you can press it in while you're playing and get a detuned oscillator sort of effect. [*Gibson*] got it dead right. I've got two of them, '52 and '54, and I would not use anything else.

Q: You used to live in Prague. Are you still there? What's the music scene like? —Billy

I've been there 11 years, and I really like it. It's really beautiful. I'm a smoker and you can still smoke wherever you want, like in between courses in a restaurant. Beautiful architecture, and *unbelievably* beautiful women. I've been with the same adorable Czech girl for 11 years. But you'll be wandering around and, at least

twice a day, be like, Jesus Christ did God make you sweetheart? [*laughs*] But the music scene is picking up, and now it's one of the main routes through the touring circuit in Europe. So it's good if you want to get out there. They do have quite a big hip-hop scene too. Czech rapping is bizarre. Some of them are really good, but it's a very harsh language.

Q: You used Burman heads and cabs in the past. What's your current rig like these days? —Steven

I've got four Framus Dragon heads. I'm using two in stereo... but it's always nice having spares. I put KT77 output valves in them, which are hi-fi output valves that Burman used. Bless them, the Burmans are beautifully designed with a huge military specification transformer in the Fender-style, which is hanging upside down from the top [*of the chassis*]. The one flaw in the plan is the chassis was 18-gauge steel. So after a few gigs that great big fucking transformer starts to warp the chassis. They

are impossible to find in working condition! Unless it's a little combo that's been kept in the studio. But yeah those big heads just tore themselves apart. But any Marshall, any EL34, if you just alter the bias a bit you can run KT77s and get that super tight bottom end.

Q: Your guitar tone always has such killer warmth and depth. Are you still using the Electro-Harmonix Memory Man? —Cal

No. But what I actually had running with the Electro-Harmonix Memory Man were these two automatic analog double-trackers. They were made for bass players in the late Seventies, early Eighties and got that [*Berlin*] "Take My Breath Away" sound. It's a single slap back, which you can adjust from a wet single slap to super tight. Pitch modulations, speed and depth. I've got two of them. What's happening is you've got one guitar in, three guitars out. It's like the Phil Spector effect, because the output on the effect rolls off at about 3000 hertz. You don't have any top end on it so all the sibilance and diction is in the center with the original guitar. And on either side, left or right, there's a different, slightly delayed replica of that guitar. And that's what gives it the spread. But what am I using at the moment? I'm using a Line 6, because it's got tap-tempo. But I do not like digital modeling. I'm running it on a Lehle [*Parallel*] M loop, which is all analog. So I get the direct guitar and echo, which is on fully wet, and mix it back in on this little M loop. Oh and I haven't gotten my hands on it yet, but I've been given this little Pigtronix [*Echolution 2*]. I've heard it and it sounds glorious. It's an analog

circuit echo with tap-tempo, because on every song I'm putting a triplet echo, six slaps to the bar.

Q: What first inspired you to pick up a guitar? Did you come from a musical family?

—Sarah

Yeah, a music-lover family. My maternal grandmother was apparently really good on the piano and learned it all by ear. My parents were really good dancers during the war. They loved the swing band and the dances. The radio was always on in the house as I was growing up. I was sitting there one afternoon, it must have been in 1967 when Radio One started. And I still remember the song: the Move "Blackberry Way." I was an avid radio listener and the first song I heard that really got me into the guitar was a band called Love Sculpture and the guitarist was Dave Edmunds and the song was "Sabre Dance." It was a band instrumental version of [Aram Khachaturian's classical piece] "Sabre Dance." Every time that came on the radio I would dive across the room and turn it up full. My mother obviously spotted it...and let the boy boogie-woogie. [laughs] I think my first instrument was a keyboard, then I got a guitar, broke a string, and then when I was about 14 my parents bought me a real Les Paul. My mum saw something was going on there. I've still got that. It's still up at my mum's house when I go visit her. I think it's a 1969, a very early Les Paul Deluxe cherry sunburst, which I put P-90s on.

Q: Was there a specific live show you went to as a kid that inspired you to become a musician?

—William

Well, the first show was when my mum dragged me to the Sunderland Empire Theatre, because she wanted to see the Tremolos. But the support band came on, and in his white suit, was Mister Desmond Dekker and the Aces. Wow. That's the first band I saw live, in '68 or '69, and I really liked them. Then I got into the Who very much as a young teenager and saw them at the Charlton Athletic Football Club.

Then there was a band called the Sensational Alex Harvey Band. I was a huge fan of them. And then watching TV one morning in 1975 a band came on called Dr. Feelgood, and it blew me away. That boy, Wilko Johnson, got the proper rhythm guitar right-hand action. I was living maybe about 40 minutes train ride north of London. And my first gig in London was when a gang of us 16- or 17-year-olds went to the Roundhouse. It was an old railway building that still had the turntables where they turned around the locomotives. And that's where I saw Dr. Feelgood.



DID METALLICA'S COVER OF "THE WAIT" GET YOU A BUNCH OF NEW FANS...OR MONEY?

—BRENDA

I tell you what, money-wise it was just an EP they did. But it got used in *School of Rock*. I'm sure I got a little money trickle in from that. Fan-wise, hmm, could be interesting. Yeah, maybe we saw a few younger heavy metallers in the audience.



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What's on My iPod?



PLAYLIST

BEN WELLS OF BLACK STONE CHERRY



1

"Heartbreak Hotel"

Elvis Presley

"I'm a *huge* Elvis fan. My parents gave me a cassette tape with 'Heartbreak Hotel' on it. I listened to it over and over and was just amazed. Still my biggest influence."

2

"Sweet Emotion"

Aerosmith

"Aerosmith is my favorite band. Joe Perry and Brad Whitford are both amazing guitarists and that band is the epitome of classic American rock and roll."

3

"Voodoo Child"

Jimi Hendrix

"The first time I heard a fuzzy guitar and a wah wah pedal was Jimi Hendrix. I had to have the pedal soon after. Such an icon."

4

"Kashmir"

Led Zeppelin

"I remember when I first heard the riff, it almost scared me! It was totally different and I believe my first introduction into Zeppelin. I still can't master that riff like Jimmy Page does."

5

"Don't Be Cruel"

Elvis Presley

"The guitar riff on the front of this song is so iconic. It's such a classic Fifties guitar song and riff, and I love playing it. Everyone knows it when you hear it, or at least they should!"

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BEN BRUCE OF ASKING ALEXANDRIA

VENUE: Ogden Theatre **DATE:** February 9, 2016 **LOCATION:** Denver, CO

Interview by RICHARD BIENSTOCK

I WON'T GIVE IN

"It just kind of makes sense as an opener. One, it's from our new album, so it's still fresh and exciting. Two, a lot of people around the world have really seemed to connect with the song lyrically, which is amazing. And third, it feels right to start the set with the first song we released with Denis [Stoff], our new singer. It's the beginning of a new chapter. And the song's a banger. It sets the tone for the set."

THE BLACK

"We're really enjoying playing this live. Every time you add a new song to the set it takes a little while to get in the swing of things—you don't really know how to sort of work the stage with it. But we're at the point now where we've been playing it for about two weeks and we're really in the flow of it. And it's exciting to see how everyone knows the words already."

A PROPHECY

"We sort of finish the set with this. It's one of our more popular songs from back in the day. Whenever we play one of these songs that's one of our...I don't want to say classics because we're not fucking Led Zeppelin, let's be honest...but one of our older ones, the energy in the room is great. And it's nice to see. I don't know if it's just because the songs are so raw, and we were so naïve and didn't really know what we were doing when we were writing them, but there's like this strange charm to them."

RUN FREE

"It's a faster, heavier song. We start the show with more of a sing-along thing, and then song two kicks in and everyone's ready to let loose and jump and mosh. Also, it's in the same tuning as 'I Won't Give In,' so it's like, 'Okay, it makes sense to put another song in a B tuning here!' There's other songs that we could put there that might be just as heavy, but they might be in C or D. And I can't be bothered to change my guitar!"

TO THE STAGE

"It's one of my favorites to play. I can't really put my finger on why, but there's just something about playing it live where it comes across more aggressive than it did on the record. It's one of those songs where you look up and everyone in the crowd is pumped. There's a mosh pit on the left side of the room, crowd surfing on the right side...and for a lot of sections the crowd sings louder than we're playing."

THE FINAL EPISODE (LET'S CHANGE THE CHANNEL)

"The song just has a life of its own. It's one of the very first songs we ever wrote, and it's definitely the song that helped break this band in the beginning of our career. Playing it now is more nostalgia for us. It takes us back to being 19 years old and we feel that excitement again. As soon as that song comes on, the energy and electricity in the air is tenfold."

ASKING ALEXANDRIA

I WON'T GIVE IN

RUN FREE

THE DEATH OF ME

CLOSURE

BREATHLESS

A LESSON NEVER LEARNT

(BUILD UP) TO THE STAGE

THE BLACK

UNDIVIDED

NOT THE AMERICAN AVERAGE

A PROPHECY

ENCORE: FINAL EPISODE



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HE MAY LOOK AS THOUGH HE HASN'T A CARE IN THE WORLD, BUT **DEFTONES** GUITARIST **STEPHEN CARPENTER** HAD A DEVIL OF A TIME FINDING HIS MOJO ON THE BAND'S LATEST EFFORT, **GORE**. IN THIS CANDID DISCUSSION WITH THE PURVEYOR OF ALL THINGS EIGHT-STRING, *GUITAR WORLD* GETS TO THE HEART OF THE GUITARIST'S INTERNAL STRIFE AND HOW HE WAS ABLE TO OVERCOME IT.

by Dan Epstein

THE STRUGGLE WITHIN

PHOTOS

BY

TRAVIS

SHINN





"I AM HAPPY WITH THIS RECORD," says Deftones guitarist Stephen Carpenter from his home in southern California, "though I do have mixed emotions about it, because it was definitely the hardest time I had making a record, out of any record I ever made."

Carpenter, better known to his friends, fans and colleagues as "Stef," is talking about *Gore*, the eighth and latest studio album from the Sacramento-spawned alternative metal crew, and their first since 2012's acclaimed *Koi No Yokan*. A stunning set that finds Deftones further exploring their uniquely personal combination of hard-grooving metal, dramatic arena rock and trippy, gorgeously textured atmospherics on songs like "Doomed User," "Hearts and Wires" and the lead single "Prayers/Triangles," *Gore*—which was produced by Matt Hyde, who also co-produced *Koi No Yokan* with Nick Raskulinecz—is yet another intriguing masterpiece in the band's already imposing discography.

And yet, the man who has been primarily driving the band's sound since 1988—when he, frontman Chino Moreno and drummer Abe Cunningham first started jamming together while students at Sacramento's McClatchy High School—seems oddly detached from the whole thing. "I had a struggle finding my place

in the overall picture throughout the process of creating and recording this album,” he says. “I didn’t feel very relevant a lot of times, even though I know I am.”

It’s no secret that Deftones have dealt with more than their fair share of internal acrimony over the years, or that the loss of original bassist Chi Cheng (who was seriously injured in a 2008 car crash, then spent several years in a partially conscious state before dying of cardiac arrest in 2013) put an incredible emotional strain on Carpenter and his cohorts. But Carpenter primarily lays the blame for his distance from *Gore* on something else entirely—namely, his own struggles with technology and tone, which sent the guitarist on a journey down a sonic rabbit hole that wound up preoccupying him for several years. “I just got really side-tracked,” he laughs.

Carpenter’s unscheduled tone odyssey began back in 2010, when the guitarist—a longtime adherent of Marshall’s JMP-1 preamps—decided to switch over to the Fractal Audio Systems’ Axe-Fx Ultra effects processor. “Marshall had stopped producing the JMP-1 preamp, and I didn’t want to have to scour the globe for a new unit when mine faded out,” he explains. “I liked what the Axe-Fx was doing, so I just set it up like it was a preamp; I went right in and started making my presets. I was amazed at all the effects that were in there, and it made a big difference as far as no longer having to carry racks of effects around on tour.”

The plot thickened, however, when Carpenter upgraded to an Axe-Fx II during the making of *Koi No Yokon*. “There was no tone matching capability in the Ultra,” he says. “But when we were making the *Koi* record, and it was time for me to do my guitar tracks, I got turned on to the tone matching in the Axe-Fx II, and it was killer for making the record. We tone matched a bunch of amps that were there in the studio, and I tracked my guitar tracks through the Axe-Fx, and the shit sounded amazing!”

“So for recording, I had no issues,” he continues. “My problems began when I wanted to take the tone matching and go live with it. I was depending on my direct sound, and it didn’t gel with everything else we were doing onstage. And while I was struggling with that, I kept making the mistake of updating the damn firmware, which wiped out all the work I did one too many times—including on day one of a tour, where I stupidly annihilated all my settings with a firmware update,” he recalls with a laugh.

Carpenter also enthusiastically dove into Fractal Audio’s “scenes” feature, which allows the user to program up to eight different combinations of effects per preset—but admits now that he probably should

have spent more time with the instruction manual beforehand. “I tried to make a bunch of things happen with scenes,” he says, “but I didn’t fully grasp the concept right away, and I messed up all my presets while trying to build the scenes. So I really had to go back and reconstruct everything from scratch.”

By the time 2013 came to a close, Carpenter had become completely obsessed with reworking his guitar sound—and with the band’s tour cycle for *Koi No Yokon* all but completed, he was looking forward to spending some serious quality time with his gear, and finally getting his presets to where he wanted them. Unfortunately, he says, the band began writing for the new album before he’d had sufficient time to tinker with his tone.

“We started jamming in early 2014,” he remembers. “Initially, I wasn’t even ready to begin writing, because I was still focused on trying to work on my rig. I had to simultaneously balance working on my gear with trying to come up with new music. I wasn’t that focused on music; in fact, I hadn’t really been playing my guitar that much, because I was so focused on rebuilding my sound and making it work for me. I had it sounding decent enough for me to work with the guys, but I still didn’t have it at a place where I could say that I loved it and was excited about it.”

As a result, he says, Carpenter wound up taking a creative backseat to Moreno and bassist Sergio Vega, who largely spearheaded the writing sessions for *Gore*. “Up around September or October of 2014, I was involved, but I wasn’t *that* involved,” he says. “It was a lot of other people’s ideas, and there were a lot of times where I just

wasn’t interested in them; they weren’t moving me, or making me excited. But ultimately, I had to remind myself that I’m a professional, and that I needed to be a great team player. I had to really engage and motivate myself, like, ‘I gotta be part of this!’”

Carpenter says he finally became more focused on the album once Matt Hyde started coming to band rehearsals in the fall of 2014. “It wasn’t until Matt came into the picture that we really started digging down, putting things together, and playing songs like an actual band, versus a couple guys jamming on parts. He would be there at the rehearsal, mostly as a referee trying to keep everybody on track...”

“We knew from working with him on the last album that he’s got a real ability to make your songs great. We’re all stubborn, we all think our parts are great; if Chino, Sergio and me are all doing our own thing, it’s like, ‘Whose thing is *the* thing?’”

“Something’s gotta give, and it doesn’t always end happily, I can tell you that,” he says with a laugh. “But we absolutely trust Matt’s opinion when it comes to sorting all that out.”

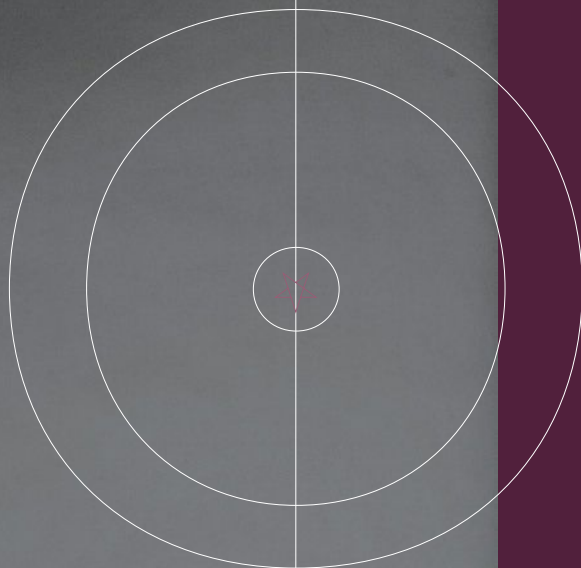
By February 2015, when Deftones and Hyde began recording the tracks for *Gore* at Megawatt Studios in Los Angeles, Carpenter felt stoked about playing guitar again. This renewed sense of excitement stemmed in part from being able to further refine his tone in the studio with Hyde’s help, but it also came from the unexpected addition of Fishman pickups to Carpenter’s sonic arsenal.

The Fishman folks first approached Carpenter in the summer of 2014 about trying their Fluence pickups, but the guitarist—who’d been using EMGs for years—was initially reluctant. “I wasn’t really interested,” he recalls. “Not because I didn’t like what I was being told about them, but because we were getting ready to make the record, and I was already used to the sound I had. Plus, I was like, ‘Are these really gonna make a difference?’”

Carpenter got his answer after installing a set of the pickups in one of his ESP seven-strings. “We put ’em in the guitar, and I jammed out for nearly an hour straight. It sounded so amazing to me, I didn’t want to put it down! I was like, ‘Wow, that’s fucking killer!’ My seven-string had never sounded like that until we put ’em in there.”

There was one problem, however: Carpenter had written all his parts for *Gore* on eight-string guitars, and Fishman had yet to manufacture any eight-string pickups. Thankfully, the company was able to deliver two sets of eight-string prototypes right before the *Gore* recording sessions began. “I had ’em in time to do the tracking,” he says.





*"I STILL HAVEN'T FOUND
MY 'HEAVEN' SOUND YET,
BUT I'M GETTING CLOSE."*



"EIGHTY PERCENT OF THE TIME, I'M HAVING A GOOD TIME. I'M SMOKING OUT WITH THE HOMIES, WE'RE SHOOTING THE SHIT AND MAKING NOISE."



"But the whole pre-production period, I was waiting anxiously for 'em!"

Carpenter promptly installed the pickups in his two ESP eight-string Teles, which wound up being his primary guitars on the album. "My red Tele is standard tuning, with F-sharp on the bottom string and B on the seventh," he explains. "That was the one I used the most, but on two songs I used my green Tele, which has the same tuning, except I drop the eighth string to E."

The guitarist first put his new Fishman prototypes to the test while modeling tones for the new record, and both he and Hyde agreed that everything they plugged into—including Carpenter's large collection of Orange amps, heads and cabinets—sounded significantly better when paired with the Fishmans. "Each of the pickups has two voicings," he explains. "There's the Fishman 'Modern Voicing,' and then there's the creamy, JB-style voicing. One's really aggressive, and the other one's really juicy."

Carpenter has since collaborated with Fishman on signature seven- and eight-string pickups, further tweaking the roaring, dynamic tones he utilized on *Gore*, while adding an eye-catching glow-in-the-dark strip at Carpenter's request. "It's for that *Tron* effect," he laughs. "We worked for nearly eight months on them after the album was completed. It's the same two voicings, but I further stylized and supercharged them. The 'Modern' one is more mid-rangey, and the other one is even hotter."

As with the pickups on Carpenter's other guitars, the Fishmans occupy his ESPs in an unusual bridge-and-middle configuration, as opposed to the typical bridge-and-neck setup. "I cannot sit here and tell you some story about the science behind that," he chuckles. "Like most metal guitar players, I mostly just use my bridge pickup; the middle pickup is really just a toy for me, another option to change the sound without having to change the instrument. But the main reason it's there has always been that it looks great to me—I remember back when Vivian Campbell was jamming with Whitesnake, he had a guitar with that same configuration, and I just thought it looked really dope!"

Both ESP Teles are also outfitted with Floyd Rose tremolos, which Carpenter says he used on *Gore* in ways both subtle and obvious. "I've definitely got some dive-bombs on there, that's for sure," he says. "But I don't overuse 'em; I just try to fit them in with the mood of the track."

Like many guitarists, Carpenter has used a variety of different axes over the course of his career. Unlike most guitarists, however, he still has to take most of them out on the road with him, since different ones correspond to different Deftones periods—like his standard-tuned six-string ESP SC-600, which he plays on early songs like "7 Years" and "My Own Summer (Shove It)," and several ESP signature seven-strings that are tuned to either C-G-C-F-A-D-D or E-A-D-G-B-E-E, and which he uses to play the

bulk of the band's material from the 2000s. And then, of course, he has to whip out the eight-strings for selections from *Gore*, *Koi No Yokan*, and 2010's *Diamond Eyes*. It can be a lot to stay on top of, both for him and the Deftones road crew.

"If I could go back and do anything different, I wish I would have had the eight-string from the beginning," he says, laughing. "That way, I could travel around with maybe two or four guitars, instead of this massive vault of 12 or 14! I mean, it's beautiful, and they're beautiful—it's very nice to have 'em all."

Carpenter still credits Swedish experimental metal titans Meshuggah with leading him down the extra-string path. "Prior to them, I really didn't have any interest in playing the seven-string. I didn't hate on it, but I hadn't heard anything that made me want one," he says. "We were all friends with Korn, and I liked what they did with it, but it wasn't what I wanted to do—and anyway, there were already enough comparisons between our bands. But after I heard Meshuggah, I was like, 'Man—that seven-string is sounding good!' And then I got my first eight-string in 2007; after I heard what they were doing with it on the *I EP*, it seemed like the logical choice!"

Carpenter currently has a request in to ESP for a couple of custom nine-strings, but highly doubts that they'll ever become a major part of his arsenal. "I'm excited about using them and having fun with them, but I can definitely say that the nine will not



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be my main thing,” he says. “When I started playing the seven-strings, I stopped playing all my six-string guitars, because they just felt too small for me, and now the eight-string is like a monster compared to the six-string. So the nine-string is just like—you know in *Spaceballs*, when the ship goes into ‘ludicrous speed’? The nine-string is the ‘ludicrous speed’ of guitars!”

Though he’s changed guitars several times through the years, Carpenter says he doesn’t believe his overall style and sound has progressed much. “I’m still mostly into

the power chords and the chuggy stuff,” he admits. “I haven’t got anything flashy to offer. I play rhythm, and I just try to play tight and consistent with whatever the idea is. If anything, I feel like our sound is now a collective sound, Chino’s guitars and mine together—as a whole, I don’t think I have a defined sound anymore.”

According to Carpenter, the textural, shoegazer-ish elements that began working their way into the band’s sound around 2000’s *White Pony*—and which are in full flower on the headphones-friendly *Gore*—

have mostly been the work of Moreno. And while Carpenter appreciates the frontman’s guitar contributions, they’ve also been the source of tension between the two musicians. “I love when he does all the atmospheric stuff,” says Carpenter. “That stuff’s killer! The problem I have with the two of us playing guitar is, when we get up onstage, I know he *wants* to play it perfect, but I also know he’s not going to play it perfect every time. When we write songs, by the time we get to the vocals, he’s already written his guitar part—so sometimes his vocals and guitars are two parts that don’t go together, because he didn’t write them together.

“Another problem is that we’ll write songs with double guitars, but we won’t end up playing a lot of them live, because he doesn’t want to play guitar the whole time onstage. So a lot of great songs that we put together with double guitars don’t even get played, because he’s not interested in playing them live, or he doesn’t want to play guitar the whole time. It’s definitely an issue,” Carpenter says with a laugh. “It’s a conflict on his end that’s creating one on mine!”

Still, whatever conflicts he may have with Moreno, guitar-related or otherwise, Carpenter says he’s looking forward to the upcoming Deftones tour, especially now that his conflicts with his guitar rig have largely been resolved. “I struggled with it for way too long before I finally thought, I’ve gotta go back to what I know works for me,” he explains. “The tone matching on the Axe-Fx is a great tool, and I love it for in the studio. But onstage it’s better for me to just use the Axe-Fx as a preamp and dial in my sounds and presets. These days, I’m running it through an Engl power amp into my Orange cabs, and we’re taking the signal from two places—going out of the Axe-Fx but also catching the signal off my cabs through Radial JDX direct boxes. I still haven’t found my ‘heaven’ sound yet, but I’m getting close!”

Now that he’s out the other end of the album process and feeling good about his sound again, Carpenter is actually somewhat philosophical about the whole experience. “It is a process,” he says, “and that’s really how I kept my sanity throughout the entire thing—reminding myself that it’s a process. I can’t speak to having the greatest time while going through it, but I had a lot of great times. I’d say it was eighty-twenty; twenty percent of the time, it was probably the worst time for me, but eighty percent of the time, I’m having a good time with it, I’m smoking out with the homies, we’re shooting the shit and making noise. Fuckin’ A, I’m living the dream—how horrible can that be?” **GW**

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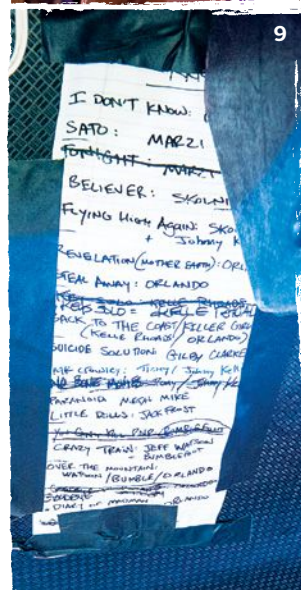
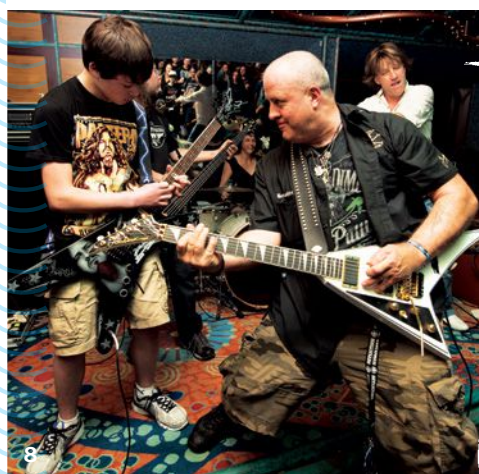
PHOTOS BY **STEPHANIE CABRAL**

IT WAS BILLED AS THE FIRST-EVER “guitar-dominated music cruise,” a description which certainly seems accurate after looking at all the images our intrepid photographer, Stephanie Cabral, brought back with her after being aboard the massive ship Carnival Victory on the inaugural Axes and Anchors cruise.

The cruise left the Port of Miami on February 20 and set sail for the Bahamas, eventually returning home on February 24 after more than four days of concerts, workshops, guitar clinics, panel discussions, tribute performances, charity auctions and poolside beer pong. Among those in attendance were Zakk Wylde, Marty Friedman, Chris Broderick, Alex Skolnick, Breaking Benjamin, Motionless in White, Yngwie Malmsteen and others.

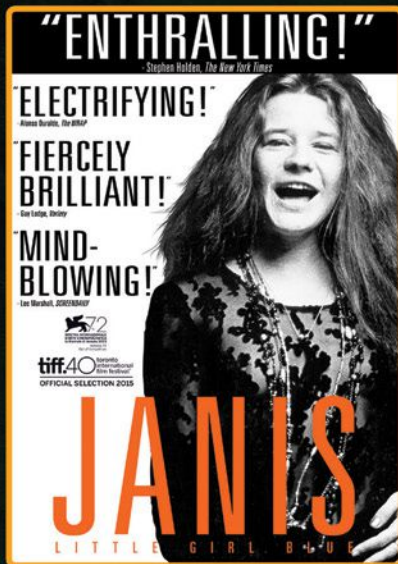


1. Guitar workshop/clinic with Chris Broderick
2. Rudy Sarzo 3. A guitar lover's tattoos soaking up the sun 4. former Megadeth axemen Chris Broderick and Marty Friedman 5. cocktail hour 6. Breaking Benjamin's Ben Burnley 7. Alex Skolnick and singer Gabbie Rae joining Act of Defiance onstage for "Ace of Spades" 8. Marshall Amps' Nick Bowcott and a fan onstage at Fan Jam Night 9. Setlist for the Rhoads Remembered tribute concert 10. Bumblefoot paying tribute to Randy Rhoads



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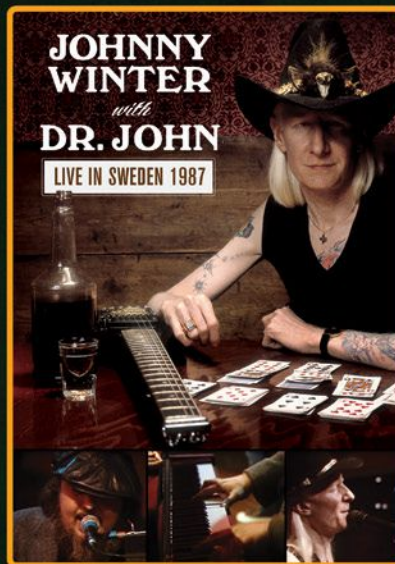


JANIS JOPLIN

Janis: Little Girl Blue

Revealing and acclaimed documentary about Janis Joplin narrated by Cat Power.

DVD

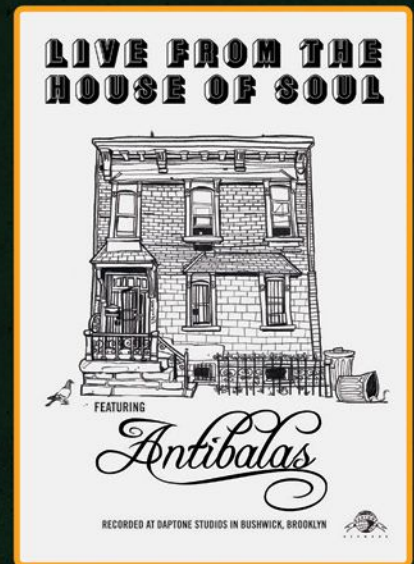


JOHNNY WINTER WITH DR. JOHN

Live In Sweden 1987

Blues legend Johnny Winter joined by Dr. John.

DVD

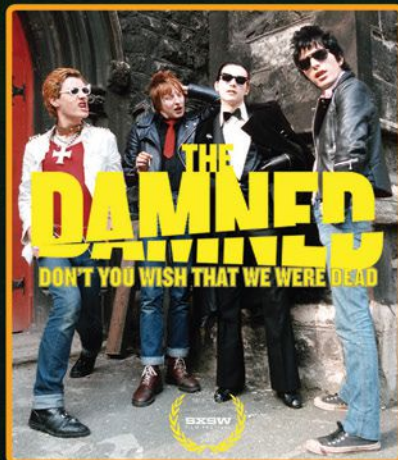


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11. Marty Friedman playing blackjack

12. A fan showing his appreciation for Yngwie Malmsteen

13. Artist manager Adam Parsons and Wendy Dio hosting the Stand Up and Shout Cancer Fund charity auction

14. Zakk Wylde performing

15. Beer pong on the Aft pool deck

16. Breaking Benjamin

17. Zakk Wylde's Epiphone Masterbilt EF-500RCCE acoustic





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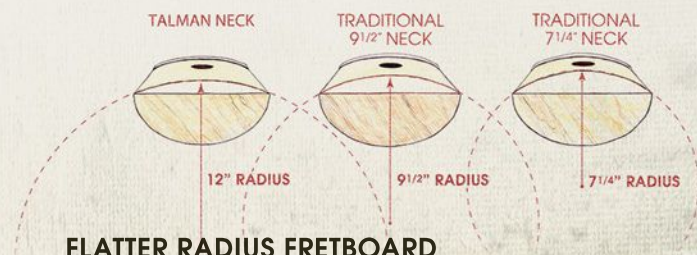


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W O R S H I P H E R O

ZAKK WYLDE AND BUDDY GUY,
TWO TITANS OF GUITAR FROM ENTIRELY
DIFFERENT WORLDS, TAKE SOME TIME
OUT OF THEIR EXPERIENCE HENDRIX
TOURING SCHEDULE TO SIT WITH
GUITAR WORLD AND RIFF ABOUT
GUITARS, THE BLUES, COPPING LICKS
AND THEIR COMMON LOVE OF JIMI.

BY JOE BOSSO + PHOTOS BY JIMMY HUBBARD



BUDDY GUY IS SMILING, BUT EVEN SO, THERE'S SOMETHING ABOUT HIS EYES THAT INDICATES HE'S LOST IN HIS THOUGHTS. HE SEEMS PREOCCUPIED AND DISTRACTED, SOMEWHERE OTHER THAN HERE IN THE MOMENT. BACKSTAGE AT JACKSONVILLE'S FLORIDA THEATER, THE VENERABLE BLUES LEGEND SITS ON A STOOL WEARING A SHIRT ADORNED WITH HIS TRADE-MARK POLKA DOTS AND HOLDING A CRÈME-COLORED STRATOCASTER ON HIS LAP. HE DOESN'T SAY A WORD.

Behind him, leather-vested Zakk Wylde—a telephone booth of a man compared to most mortals, but his enormity appears even more considerable next to the relatively diminutive 79-year-old Guy—effortlessly peels off liquid riffs on one of his brand-new Wylde Audio War Hammer guitars. Wylde's mouth is all but obscured by an overgrown mustache, and his unruly, nearly foot-long beard could gain him easy entry to a number of outlaw biker bars (or make him a newly minted fourth member of ZZ Top, a long-lost cousin of the *Duck Dynasty* clan, or that varmint you didn't see in *The Revenant* or *The Hateful Eight*). He peers darkly into the lens of photographer Jimmy Hubbard as his fingers dance like butterflies along the fretboard. Guy leans in, trying not to look away from the camera, but he clearly hears something that captures his attention. He still doesn't say anything.

After the shoot, the two guitarists put down their axes and settle down for a *Guitar World* interview. Without much prompting, Guy explains his silence: "When we were doing the photos, I was smiling, but see, I was really listening to him. I'm hearing everything he's playing, and I'm thinking, Now I've gotta figure out what the hell he's doing."

For a moment, Wylde looks vaguely astonished. Then he lets out a laugh and says, "That's what we're doing every time you play, Buddy. We're just trying to cop your licks." Guy nods and accepts the compliment graciously—it's understood that he's heard this kind of thing before. Wylde adds, "That's what Jimi Hendrix was doing. He was copping Buddy's licks before me and everybody else on this tour. That's where it all comes from. If you're a rock guitarist, blues is your foundation."

"That's true, but I don't want to take credit for someone like Hendrix," Guy says modestly. "He was so creative, especially

everything he did with the special effects. He took it all to this other place, and he could really play. He was one of a kind. Hendrix puts us together, everybody on this tour."

Guy is referring to the latest installment of the Experience Hendrix tour, the brainchild of historian/archive producer John McDermott and Jimi's half-sister, Janie Hendrix, that features an array of guitar all-stars performing the music of the late six-string master. Guy is a permanent fixture on the annual tribute trek—with the exception of one leg in 2012, he's done every Experience Hendrix tour since its inaugural run in 2004; Wylde, who signed on for the 2014 outing, is making a return appearance, and he stresses that it won't be his last. "Oh, I wouldn't miss this," he says. "Hendrix is like the meeting ground for everybody here. No matter who's onstage, we all have Jimi in common. It's a blast."

Wylde is performing three of Hendrix's best-known numbers in the set—"Manic Depression," "Little Wing" and "Purple Haze"—while Guy is dipping deep into the catalog with the Band of Gypsies' "Who Knows" and Muddy Waters' "Louisiana Blues," which Jimi had covered. "I always ask John McDermott what the other guys picked, and I'll see what other songs are around," says Wylde. "Sometimes John will ask me if I want to do certain songs, and that's fine by me. I'm cool with doing obscure stuff too, or if the other guys wanna jam on stuff. It's all good." He lays an affectionate hand on Guy's knee and adds, "Of course, I think Buddy's allowed to get his pick of the litter."

Guy's eyes twinkle as his face breaks out in a Cheshire cat grin. He lets Wylde's supposition sit there for a second, and then says, "Well, you know, I'm just happy to play it all. I enjoy hearing these younger guys, and then I do my thing. It's a learning experience for me—even though I can't learn it all."



WYLDE [laughs] Buddy had his priorities. Worry about what's important.

Zakk, when did you “experience” Hendrix for the first time? Do you remember, or was he always sort of floating in the air?

ZAKK WYLDE It was through my guitar teacher, Leroy Wright. He was a huge Hendrix guy. From the mother-ship of Jimi, he turned me on to everybody else—Robin Trower, Frank Marino and guys like that. Then you go further back and you hear Buddy and the Kings—Albert. B.B., Freddie. It's interesting when you go through the family tree. Jimi didn't start it, but he's like one of the most important roots. You look at him and say, “Well, where did he get it from?” So you do your history and find out.

GUY You say, “Where did he get it from?” This whole country thought he was out of his head whacky. He had to go to England to get recognized. People

Is it at all intimidating to play with Buddy?

WYLDE It's not intimidating. It's just... you feel proud. You look at him walk onstage, and it's like you're witnessing history. I get chills every time. That's what's amazing about it. I don't even think about my own playing. I just love watching him. Every night, it's crushing.

Buddy, were you familiar with Zakk's work before you met him? Do you have any hard rock or metal records in your collection?

GUY I'll answer it like this: I didn't know what hip-hop was. My daughters are into hip-hop, but I told them, “I can't play that stuff.” But I would find myself tappin' my feet to it. So what Zakk is doing is like the same thing. Whatever he plays tonight, tomorrow night—I can't play it myself, but I'll try to find something in it. Like when we took the pictures just now, I'm listening.

“NO MATTER WHO'S ONSTAGE, WE ALL HAVE JIMI IN COMMON. IT'S A BLAST.” —ZAKK WYLDE

Buddy, you met Jimi in 1968. What did you remember about the first time you saw him play?

BUDDY GUY When I first met him, a left-handed guitarist, I thought it was a trick. He had something that all those other guys had. Otis Rush, Albert King and all those guys—they had the tone. Hendrix came along and perfected that. You could hardly match what he was doing. I knew I couldn't.

I've seen a video of you playing at a club that same year. Jimi was in the audience, and then he came onstage and jammed with you.

GUY That's right, but I didn't know who he was at all. To be honest, I was trying to chase a lot of hippie chicks back then. [laughs] That night was no different. Somebody came over and whispered in my ear, “That's Jimi Hendrix over there,” and I said, “So what?” 'Cause I didn't know who he was. He had his reel-to-reel with him, and he asked me if he could tape what I was doing. Somebody else was taping him at the same time. But I wasn't paying attention—I was too busy watching these long-haired girls on the other side of him.

didn't know what to do with the special effects he was puttin' on everything—he must be crazy! Same with Earl Hooker. He was a great slide guitarist, and he had a number called ‘Wah-Wah Blues.’ And I thought he was crazy! But he was creative, too, just like Hendrix, and just like B.B. King. Man, they all took the guitar to a level that was so high, and then we just tried to take it a little higher.

[Pointing to Zakk] These young guys, when they play Jimi's music, they're adding something else to it. They've got a little more juice. You know, I was born on a farm. Whenever my mom would make chicken, she would put gravy to it. The chicken is good by itself, but with the gravy it's better. That's how I feel about these guys.

Did you two jam together on the 2014 Experience Hendrix tour?

WYLDE Yeah, I think we did “Red House.” I got out there with Buddy and a couple of the guys. It's always a complete honor playing with Buddy. I remember I took a picture of one of my cabinets because he put his cup on it. I was like, “I'm never washing that cabinet again!” [laughs]

That's how I taught myself to play. I couldn't do the vibrate thing on the guitar until I saw B.B. King. I told him, “These people makin' the special effects pedals—they should call you.” Because he didn't need 'em. He had a vibratin' left hand, and he could take it forever. I couldn't figure it out. So when I look at Zakk or any of these young guys, I'm lookin' at 'em. I always think, Why didn't I find that lick before he did?

WYLDE [laughs] You found enough of them, Buddy! That's why everybody watches you.

GUY Oh, I don't know about that. Some of you guys—I can't believe what you're all doing. Stevie Ray was another one. He was a great player. And I could never tell what Albert King was doing, either—he'd turn his back on me all the time.

So Buddy, what do you think of Zakk's guitar, the War Hammer? You ever seen anything so crazy?

GUY [laughs] Oh, yeah. I've come up with people who kept tryin' to get crazier and crazier with the way their guitars looked. Even I came up with a polka dot guitar. I lied to my mother after she had a stroke. I told her that I

“I LOOK AT LIFE LIKE IT’S TIME TO MOVE OVER AND LET SOME OF THESE YOUNG PEOPLE TAKE OVER.”

—BUDDY GUY

was goin’ to Chicago and that I’d buy her a polka dot Cadillac. I knew I was lying, and she passed away before I could explain. I thought, What can I do? I didn’t buy the Cadillac, so I came up with a polka dot guitar. It only took ’em 20 years to find a way to perfect the dots on it, get it to look right.

Zakk, do you know if Randy Rhoads ever talked about Buddy Guy? Maybe that’s where he first saw the polka dots.

WYLDE Hmph. I don’t know. Nobody ever told me anything like that.

Are you playing anything other than the War Hammer on this tour? Any Les Pauls?

WYLDE No, I’ve got the War Hammer and the Viking VF. Just the two guitars.

Because you’re playing Hendrix’s music, did you think about possibly using a Strat?

WYLDE I have Strats at the house, at the Black Vatican, but no, I didn’t think about bringing any out for this. I think the beautiful thing about this tour is everybody’s interpretations of Jimi’s music, you know what I’m saying? Everybody up there can play the same exact lick their own way, and that’s what’s important. You can hear everybody’s expression is going to be a little different. To me, that’s what’s so cool about it.

This reminds me of those revue-type shows they used to have in the Sixties. They were like radio packages—everybody would travel by bus.

WYLDE I just call it the Experience Hendrix family—I’m going out with my Experience Hendrix family once again. It’s great—you know everybody, you catch up with your friends. It’s like going back to summer camp or something like that.

GUY My first tour wasn’t by bus; we were in a station wagon. We had so many people in the hotel room at one



time, you didn’t know what to do.

WYLDE Sounds like those old pranks, where they’re cramming 40 people into a phone booth.

GUY It was tight. One hotel room is what we had. Now, when you’re on a bus, you couldn’t put your guitar anywhere—you had to keep it on your lap. At the hotel you’d have to share beds, all these people taking up the space. You couldn’t stretch out. Somebody would get up to use the bathroom, and that was your only chance to get a little room on the bed. Muddy Waters traveled that way. I did my first trip from Chicago to Texas with Elmore James in a station wagon.

Buddy, your latest album, *Born to Play Guitar*, has songs dedicated to both Muddy Waters and B.B. King. What are your first memories of them?

GUY We were drinkin’ pretty heavy back then. I remember nobody had any money. [laughs] When I went to Chicago, there was Little Walter, Muddy, Howlin’ Wolf and all those guys. They were doing very well, but there still weren’t any musicians making money worth a dollar. B.B. King told me he used to make just enough money to get from one gig to the next. Think about that.

When I met Muddy and Wolf and Walter, they were all living in Chicago—Jimmy Reed and all those people were there. The first thing Little Walter said to me was, “Can you buy me

half a pint of gin?” That was 90 cents. I bought it, but I told him, “I can’t believe you asked me to buy you gin when I’m waiting for you to show me this big house.” All those guys, they were being ripped off the record companies back then.

Zakk, did you ever meet B.B.?

WYLDE No, I didn’t. I saw him play, but I never got to meet him. That would’ve been cool.

Zakk, you’re about to release *Book of Shadows II*. It follows the first *Book of Shadows* by 20 years. Didn’t want to rush things, huh?

WYLDE [laughs] No, that would’ve been the obvious thing to do. I just figured [*Guns N’ Roses*]’ *Chinese Democracy* took 15 years—I gotta beat the record somehow, you know? Once we got to 20, I said, “I think now is the time.” I still can’t believe it’s 20 years, but you know, as we’d be touring around the world and hooking up with the Black Label extended family, whatever chapter it is—whether it’s the Canadian chapter, the Boston chapter, the Stockholm chapter or the Australian chapter—everyone would ask, “Zakk, you ever going to do one of those *Book of Shadows* records again?” They wanted to hear some of the mellower stuff. But you know, I was in between changing diapers, going on a dog run and mowing the lawn and whatever else, trying to get world peace, trying to



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“DON’T FEEL BAD, BUDDY. WHEN I COME HOME FROM THE ROAD, MY WIFE AND KIDS DON’T KNOW WHO I AM AT ALL.”

—ZAKK WYLDE



be Mother Theresa over here. [laughs] I was just like, “Yeah, I’ll see if we can fit that in before brunch.”

We actually did a run from New York to L.A. doing the *Unblackened* stuff—you know, the mellower thing. Considering it was 20 years and we beat *Chinese Democracy* by five years, I figured that it was safe to do the new chapter. The next *Book of Shadows* might be 25 years from now. We’ll take a nice little break.

GUY Twenty-five years? That’s a long time. [laughs] I’ll just be in the way if I’m living that many more years. I look at life like it’s time to move over and let some of these young people take over. They can do their own thing with the music. The scary thing about what I’ve dedicated my life to is, they don’t hardly play much blues on radio anymore, regardless of who played it. People don’t hear my music out there.

It’s true that blues doesn’t get a lot of radio play. Even so, people come to see you live.

GUY They do. I got children and grandchildren who didn’t know who I was until they turned 21, old enough to get into a blues club. I got two sons and two daughters, and they used to hate the blues. They would put on a Michael Jackson record or whoever else they had, long as it had that beat, and the second I put one of my records on they would run away as fast as they could. Off they went. But when they turned 21, they came to a club and saw me play. They were like, “Wait a minute, Dad. I didn’t know you could play like that!”

WYLDE Don’t feel bad, Buddy. When I come home from the road, my wife and kids don’t know who I am at all. They look at me and it’s like, “Hey, Uncle Frank, how you doin’?” [laughs] Then when I’m with the immortal beloved and we’re going for it, she’s like, “Oh, Andy—I mean, Joe, Tom...”

I’m like, “Barb, it’s me. It’s Zakk.” She goes, “Whatever, just keep going!” [both laugh] It is what it is. As long as I bring something home, they’re happy.

GUY That’s a good story.

Zakk, is Buddy something of an inspiration longevity-wise? The fact that he’s still playing at the age of 79?

WYLDE Oh, without a doubt. You keep doing what you’re doing ‘cause you love it. I saw Buddy play with Eric Clapton when I first joined the band with Oz [Ozzy Osbourne], back in 1988 over in England. Buddy was in town and we came down to see him play—Eric got up and jammed with you.

GUY That’s right. I’ve played with him.

WYLDE It was awesome. Buddy was absolutely killin’ it. The way Buddy plays blues—it’s all in his attack. That’s the difference between him and other greats like B.B. King. Buddy’s got a more aggressive thing going on. When we were watching him that night, I was like, “Oh, wow, this guy’s really digging in.”

GUY I just play what comes out.

WYLDE But the longevity thing... The thing is, if you still love it, and you’re blessed that you can still do it, why shouldn’t you do it? It’s really the truth. It’s like what Keith Richards said when they asked him if he’s ever gonna retire. He said, “Retire from what? If I enjoy planting my tomatoes in my back yard, why should I give that up?”

GUY That’s true. I got a garden wherever I go. [laughs]

Buddy, you mentioned before that you were studying the way Zakk plays. Is there some aspect of his technique that sticks out to you?

WYLDE Here’s what he likes about my playing: The second right before I play, and five seconds after I’m done! [laughs]

It’s that middle part he has a problem with.

WYLDE Exactly. He’s like, “You hear that silence? That’s the part I really like!” [laughs]

GUY You know, that’s a hard question for me to answer. I’m just going to take it each night while we’re here and see what he’s doing. I do listen to him and I say, “Let me see what that is. Can I find that?” It’s very seldom you find out exactly what this other guy is doing. I don’t know how he does it, and I don’t know why he does it, but he does it well, so that’s all there is. Sometimes I try to figure the stuff out, but then I just throw the guitar away. I go get a cup of coffee and I come back later to give it another try. You can always learn something from somebody else.

WYLDE See, I just love his whole approach. Like I was saying about when I saw him play in England, he’s got such an attack. That’s what separates him from everybody else—that super-aggressive thing. What you bring attitude-wise to the game.

And what’s funny is, Buddy, you’re such a low-key guy. Yet you play with such fire.

GUY That’s what they always told me: “Buddy, you attack the guitar.” I said to ‘em, “Attack the guitar? What’s that?” Back then, Jeff Beck and all of them—I met those guys in England in 1965—and they looked at me and said, “Well, man, we didn’t even know a Strat could play blues. We didn’t know it could sound like that.” Beck and I did a *Guitar World* magazine cover some 20 years ago, and he reminded me of that: “I didn’t know Strats could play blues till I saw you in England.” I went over and played there, and they told me they thought a Strat was a Country Western guitar. I said, “What are you talking about? This guitar plays the blues!” **GW**

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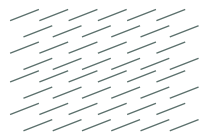


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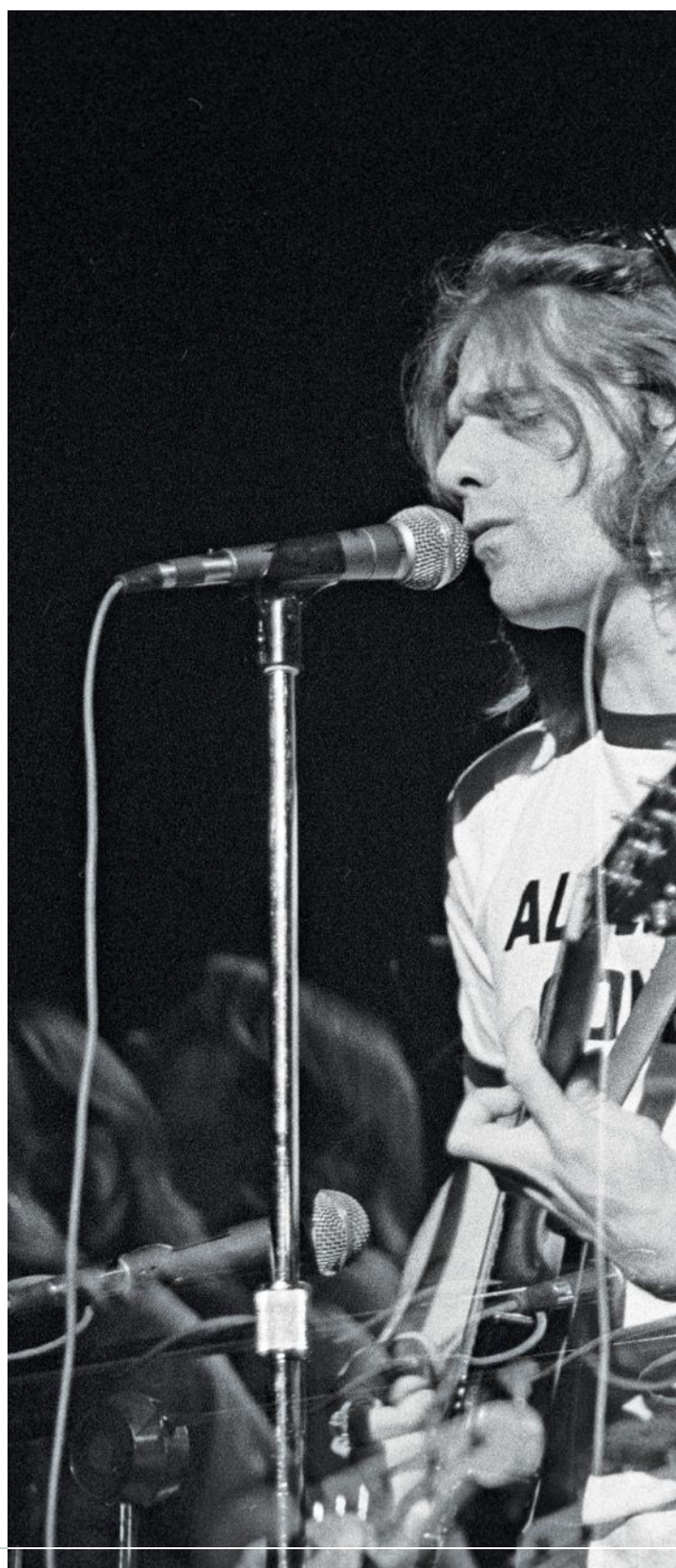


SPIRIT IN THE SKY

GUITAR WORLD PAYS TRIBUTE TO
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ARRANGEMENTS AND UNPARALLELED
VOCAL MAGIC IN HIS WAKE.

BY **ALAN DI PERNA**





Glenn Frey performing
at the Academy of Music
in New York City,
May 11, 1974



“OH MY GOD,

they made a fucking cowboy record.”

These are the alleged words of an Elektra/Asylum record company exec when the Eagles first presented their 1973 sophomore album *Desperado* to the label. Even in this early stage of their career, the band was already used to being misunderstood. In an era that saw the rise of heavy metal, prog rock, glam, fusion, funk, reggae and punk, the Eagles were often dismissed with the quintessential lightweight Seventies epithets “mellow” and “laid back.” They were never in particular favor with rock critics or rock fans at the time.

The general record-buying public, on the other hand, could never get enough of the Eagles’ sunny Southern Californian take on country music and rock. That was true when they first hit the scene in the Seventies and it is still very much the case today. At the end of the day, there’s really no arguing with picture-perfect songcraft. And that’s precisely what the Eagles consistently served up—indisputable classics such as “Life in the Fast Lane,” “Hotel California,” “Desperado,” “Lyin’ Eyes,” “One of these Nights,” “Best of My Love,” “Take It to the Limit” and many others.

Glenn Frey, who died this past January, was an integral part of this hit-making machine. He was the complete package—singer, songwriter, guitarist and arranger. His passing was heavily mourned by the music community.

“Glenn was the James Dean of the band,” said Frey’s longtime fellow Eagle Don Felder. “He was the leader that we all looked to for direction and by far the coolest guy in the band.”

Frey, who succumbed to complications from rheumatoid arthritis, ulcerative colitis and pneumonia at age 67, never cared for being cast as a member of the Seventies L.A. “mellow mafia,” particularly as he’d come up on the rough-and-ready Detroit garage-rock scene and had once played in a band called the Heavy Metal Kids.

“I reckon he probably was a bad boy and had the outlaw spirit in his heart and soul,” said longtime Eagles art director Gary Burden of Frey. “Glenn, or Glenn and Don, drew the parallel between young gunslingers of the 1860s and 1870s and rock and roll guitarists of the Sixties, which was a fitting

parallel. Glenn maybe more than anybody really got into the spirit.”

A 19-year-old Frey played rhythm guitar and sang backing vocals on fellow hometown Detroit rocker Bob Seger’s 1968 regional hit “Ramblin’ Gamblin’ Man,” before heading out to Los Angeles shortly thereafter. Like many transplants, it didn’t take him too long to figure out he’d landed in some kind of paradise—albeit a strange one with a decidedly dark edge that Frey would soon chronicle in song.

“The whole vibe of L.A. hit me right off,” he later recalled. “The first day I got to L.A., I saw David Crosby sitting on the steps of the Country Store in Laurel Canyon, wearing the same hat and green leather bat cape he had on for [The Byrds’] *Turn! Turn! Turn!*”

“HE WAS THE LEADER THAT WE ALL LOOKED TO FOR DIRECTION.”

—DON FELDER

Not long after he arrived in L.A., Frey began hanging with Jackson Browne and singer/songwriter J.D. Souther. It was Souther who first put Frey together with his future fellow Eagles—Don Henley, Randy Meisner and Bernie Leadon—in 1970. They were all drafted to back Linda Ronstadt, who was Souther’s girlfriend at the time, for a series of live shows. The chemistry was so good they decided to stay together after Ronstadt had moved on to employ other backing musicians. Some accounts credit Frey with coming up with the name Eagles.

There was certainly enough vocal talent to go around. Henley and Frey would alternate on lead vocals, although every band member could and would sing lead on occasion. And it was the group’s vocal harmony sound that first caught the ear of legendary British producer Glyn Johns

(Zeppelin, Stones, Who, Dylan, Clapton). Johns tracked the band’s self-titled 1972 debut album, which yielded the massive hits “Take It Easy,” “Witchy Woman” and “Peaceful Easy Feeling.” Frey co-wrote “Take It Easy” with Jackson Browne and sang the hit record’s lead vocal.

As a guitarist, Frey mainly contributed to the acoustic rhythm tracks that were integral to the Eagles’ sound. He played Martin six- and 12-string guitars early on, but would switch to Takamine later in the band’s career, and would eventually be rewarded with his own Takamine signature model. The acoustic guitar was also an important tool in his many songwriting contributions to the Eagles, such as their 1974 hit, “Best of My Love.”

“I was playing acoustic guitar one afternoon in Laurel Canyon,” Frey later recalled, “and I was trying to figure out a tuning that Joni Mitchell had shown me a couple of days earlier. I got lost and ended up with the guitar tuning for what would later turn out to be ‘Best of My Love.’”

As the Eagles’ career progressed, Frey’s songwriting collaborations with Don Henley would prove a rich source of chart-topping tracks. Although he was mainly a collaborative writer, Frey’s own distinctive songwriting voice comes to the fore on tracks such as “Lyin’ Eyes,” also from ’74, with its deftly drawn portrait of a remorseful trophy wife, unhappy and unfulfilled despite having a fancy man on the side. The song was reportedly inspired by an evening at the upscale Hollywood restaurant Dan Tana’s, where Frey and Henley observed many beautiful young women in the company of rich, unattractive older men.

“I don’t want to say it wrote itself,” Frey said of “Lyin’ Eyes,” “but once we started working on it, there were no sticking points. Lyrics just kept coming out, and that’s not always the way songs get written. I’d love to get the legal pad for ‘Lyin’ Eyes’ again, because I think there were verses we didn’t use.”

But it’s Frey’s husky, vulnerable voice that really puts the song across. The intimate quality of his vocal style, combined with his hunky, lantern-jawed, jockish good looks made him a major heartthrob for the Seventies turquoise and stone-washed denim set. *People* magazine once called Frey “the Warren Beatty of rock.”

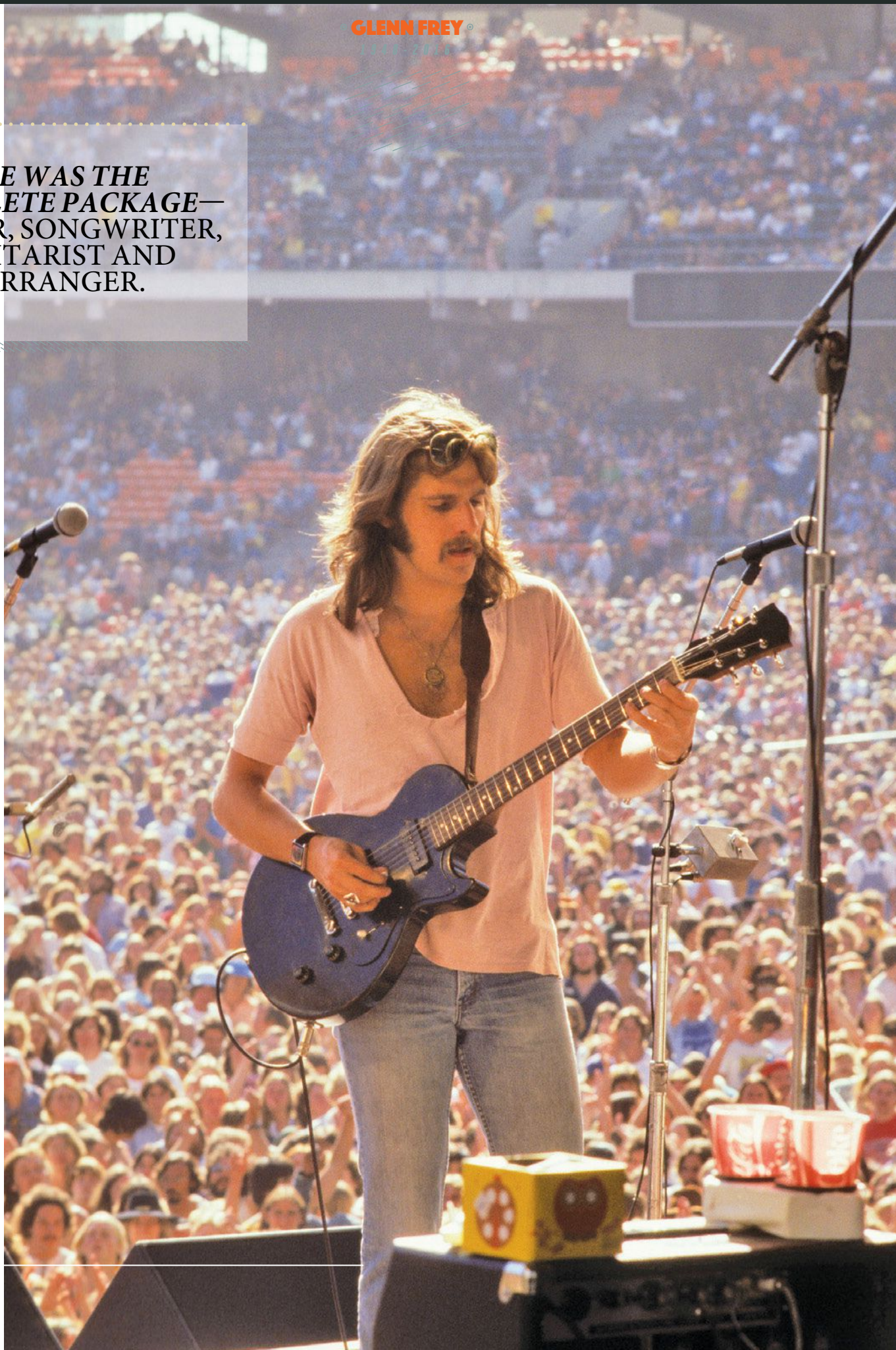
Along with his contributions as a singer, ►

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COMPLETE PACKAGE—
SINGER, SONGWRITER,
GUITARIST AND
ARRANGER.**

Frey onstage at
the Day on the
Green concert
at the Oakland
Coliseum in
Los Angeles,
May 28, 1977



Frey, Don Henley and Joe Walsh in Nashville, TN, October 16, 2013



songwriter and guitarist, Frey also played a vital role in crafting the Eagles' well-honed arrangements. His nickname within the group was "The Lone Arranger." In this capacity, he did much to push the band in a more rock, electric guitar-oriented direction.

Frey was the major advocate for bringing guitar wiz Don Felder into the Eagles lineup in 1974, as the band was completing its third album, *On the Border*. Frey and Felder can be heard trading electric guitar licks on another massive Eagles hit, "One of these Nights," the title track to their fourth album, released in 1975.

"Glenn was the person in the band who asked me to join," Felder would later recall. "The main reason is because they wanted to shift from the country music approach to more of a rock and roll approach to writing and records and being on AM radio. That's exactly what Glenn and I tried to do. We shared guitar solos and played off each other and did guitar runs together on 'One of These Nights' and had a great time working together."

Frey played a number of different electric guitars over the years. But he's perhaps most closely associated with a Fifties-era Gibson Les Paul Jr. nicknamed "Old Black." The guitar was given to him by Jackson Browne.

The Eagles' embrace of a harder rock sound hit a new pinnacle in 1976, when they recruited ex-James Gang guitar ace

SOME ACCOUNTS CREDIT FREY WITH COMING UP WITH THE NAME EAGLES.

Joe Walsh in time to record what is arguably the finest album in their deep catalog, *Hotel California*. Don Felder came up with the music for the album's title track, but Frey and Henley wrote the brilliantly allegorical lyric, portraying L.A.'s hedonistic lifestyle as a slightly tacky desert hotel that's seen better days—a place where "you can check out any time you like, but you can never leave."

Hotel California brought a new sensibility to the pop culture of the Seventies. The Eagles' music put forward a somewhat jaded, urban update on country music's long tradition of Bible Belt moralizing, but blended this with a critical, self-reflective take on rock music's decades-long agenda to "live fast, die young and leave a pretty corpse." At the time, Frey and his bandmates were certainly living *la dolce vita*, while also commenting on it from within.

"I was riding shotgun in a Corvette with a drug dealer on the way to a poker game," Frey said of another key *Hotel California* track. "The next thing I know, we're doing

90. I say, 'Hey man!' The driver grins and goes, 'Life in the fast lane!' I thought, Now there's a song title."

The Eagles had a long history of internal strife and squabbling, but the tensions within the band reached a boiling point as they labored to create a follow-up to the hugely successful *Hotel California*. By the time they completed that record, 1979's *The Long Run*, creative differences between Frey and Henley had grown acute. But Frey also feuded with Felder as well. At a 1980 show in Long Beach, California, the two of them traded threats onstage. Felder would recall Frey coming up to him during "Best of My Love" and saying, "I'm gonna kick your ass when we get off the stage."

The Eagles fulfilled their contract with Elektra Records by releasing a concert album, 1980's *Eagles Live*. Then they went their separate ways.

As a solo artist, post-Eagles, Frey went Hollywood all the way, writing and recording hit songs for blockbuster films such as *Beverly Hills Cop*, *Ghostbusters II* and *Thelma & Louise*, while also releasing a series of solo albums. It was a time of big-budget, synth-heavy productions, but Frey always managed to squeeze in some shimmering guitar chords or stinging leads. He emerged as an actor during this period as well, with roles on the TV shows *Miami Vice*, *Wiseguy*, *South of Sunset* and *Nash Bridges* as well as the feature films *Let's Get Harry* and *Jerry Maguire*.

But the legacy of the Eagles always loomed large, and in 1994 the group reunited. There were hugely successful tours, greatest-hits reissues, the live album *Hell Freezes Over* and, in 2007, their first studio album in 18 years, *Long Road Out of Eden*. Frey often compared the group to a successful sports franchise. Throughout this period, however, Frey was plagued with ill health. He suffered from rheumatoid arthritis from 2000 onward. Medication he took for this painful affliction caused him to contract ulcerative colitis, a debilitating intestinal condition. These illnesses, combined with pneumonia, claimed his life on January 18, 2016, in New York City, where he was recovering from gastrointestinal tract surgery.

"Glenn had two things in spades," Frey's old friend J.D. Souther said. "He had an incredible sense of humor—a wild, almost infantile love of a really great joke. And he had this Motor City groove. He knew every note Motown ever released. He brought the beat." **GW**

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TOP FLIGHT



The Eagles
(from left)
Randy Meisner,
Bernie Leadon,
Glenn Frey and
Don Henley
relaxing in
London in 1973

GIJSBERT HANEKROOT/REDFERNS/GETTY IMAGES

GUITAR WORLD ROUNDS UP THE TOP 20 EAGLES TRACKS

AND BREAKS THEM DOWN IN AN EFFORT TO PROVIDE SOME INSIGHT INTO WHAT MADE THIS LEGENDARY GUITAR ENSEMBLE SOAR TO GREAT HEIGHTS.

BY **ANDY ALEDORT, RICHARD BIENSTOCK,
JIMMY BROWN AND ALAN DI PERNA**



01 "HOTEL CALIFORNIA"

Hotel California, 1976

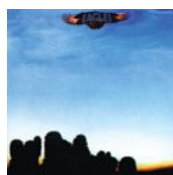
The crown jewel of the Eagles catalog, "Hotel California" features some of the band's finest guitar work and arranging. The main part that begins the song, written and performed by Don Felder on a Takamine 12-string acoustic with a capo deployed at the seventh fret, is built around an elegantly inventive eight-bar chord progression, which the guitarist flatpicks and arpeggiates as ringing single notes, creating a signature melodic part. By employing the capo (the part was originally composed in a much lower key, without the use of a capo), Felder is able to play unusually high, bright-sounding voicings as easily and clearly as if they were open cowboy chords played in first position. And thanks to the 12-string's octave doubling of notes on the low E, A, D and G strings, each chord voicing includes additional high notes that make it sound even brighter and more chime-like, kind of like a cross between a mandolin and a zither.

Felder recorded this historic guitar part with both a microphone and an internal pickup. The microphone signal was sent directly to the mixing board, while the pickup's signal was routed through a Leslie rotating speaker cabinet that was set on slow speed and placed between two additional microphones, producing a psychedelic, stereophonic swirling sound. The second time through the intro's eight-bar progression, at 0:26, a nylon-string acoustic guitar, no capo, enters and provides an elegant quasi-flamenco-style single-note countermelody with expressive finger vibratos and slides.

Joe Walsh's contributions to the song, in addition to his role in the duet guitar solo on the outro, were mainly in regard to the

arrangement and production, with such classic Walshian touches as the background percussive "chick-a" track and the octave-doubled bass figure, beginning with the first verse.

"Hotel California" also features, as its climactic grand finale, one of the most celebrated electric lead guitar solos of all time, with Felder and Walsh trading brilliantly improvised melodic phrases over the repeating verse progression and using lots of big, soulful string bends before eventually coming together to harmonize a poignantly sweet repeating melody line in thirds as the arrangement fades out. Note how well the two guitarists' distinctly different overdriven tones blend here, with Felder's creamy Gibson Les Paul complemented by Walsh's sharper Fender Telecaster, treated with a swirly, slow phase-shifter effect. Also noteworthy here is the way both guitarists opt to not just rely on staying in the musically safe and predictable-sounding minor pentatonic scale of the "home" key of B minor and instead venture to play outside of that scale (B minor pentatonic) and in a more harmonically aware manner, like jazz musicians, acknowledging and outlining the underlying progression by targeting chord tones, such as the third or fifth, as the chords change.



02 "TAKE IT EASY"

The Eagles, 1972

The band's first hit, "Take It Easy" is built around a heartily strummed acoustic guitar playing big, bold open chords in the key of G (popular with bluegrass and folk styl-ists because of the easy fingerings and ringing open notes they afford). It's interesting to note in the song's instantly recognizable intro that, while an acoustic guitar strums

the "country" G voicing with the open B string, a clean electric guitar plays the "rock" G5 grip, with the D note at the third fret instead of the open B note. This is a classic Eagles country-rocker. Though the full band arrangement of "Take It Easy" is rather ambitious, with two electric guitars, banjo, bass and drums joining in, the song can nevertheless stand on its own with just a single acoustic guitar accompanying the vocals.

03 "LIFE IN THE FAST LANE"

Hotel California

"That was actually a coordination drill that I'd come up with on guitar to warm up to play live," says Joe Walsh of the main riff that drives this classic Eagles track. "I was just playing it one time and Don Henley goes, 'What the hell is that!'"

Glenn Frey found the perfect lyrical hook to go with Walsh's fleet-footed riff when he took a car ride with a drug dealer known as "the Count." [See page 64.] And so "Life in the Fast Lane" was born somewhere between a rehearsal hall and an L.A. freeway. Frey played clavinet on the master track, leaving Walsh and Don Felder to work out the guitar arrangement, which features alternating lead lines from both. In the outro, Walsh even squeezes in a melodic quotation from his 1971 recording with the James Gang, "Walk Away."

"Once we knew it was an Eagles song, they turned me loose a little bit," he laughs.



04 "DESPERADO"

Desperado, 1973

The Eagles pulled out all the stops on this title-track ballad from their second album. The result is one of the best-loved songs in their entire catalog, covered by countless artists in a variety of genres—from Linda Ronstadt to punk band Me First and the Gimmie Gimmies. Don Henley takes the lead vocal, and "Desperado" is one of many songs he would co-write with Glenn Frey.

"That was the beginning of our song-writing partnership," Henley would later recall. "That's when we became a team."

Henley has said that Ray Charles and Stephen Foster were key musical influences behind the song. Brother Ray's inspiration most likely led to a piano—played by Glenn Frey on the master track—being the instrument that drives the whole thing.

An old bandmate of Henley's conducted the song's lavish string arrangement, performed by the London Philharmonic Orchestra. And when Henley's drums kick in midway through with a Ringo-esque drum fill, people just want to reach for their cigarette lighters and wave them in the air.



05 "ALREADY GONE"

On the Border, 1974

For *On the Border*, the Eagles made a move

away from the country-tinged sound that defined their first two albums and toward something harder-rocking. To aid them in their efforts they picked up a new producer, Bill Szymczyk (a veteran of Joe Walsh records), and also a new guitarist, Don Felder. The first and clearest indication of this change in direction was "Already Gone." Another Jack Tempchin tune (co-written with Robb Strandlund), the track kicked off *On the Border* in rocking—and rollicking—fashion, with Frey's euphoric, chorus-capping woo-hoo-hoos offering up a hook as earwormy as Felder's slippery single-note riff. In addition to lead vocals, Frey also shared lead guitar credit with Felder on the tune; but whereas an Eagles song with multiple soloists often meant plenty of harmony guitar lines, here the two gunslingers ripped distinct leads right on top of one another.

06 "PEACEFUL EASY FEELING"

The Eagles

As most guitar-playing Eagles fans are aware, "Peaceful Easy Feeling" features sweet, pedal steel-like double-stop string bends throughout the arrangement. These mellow, country-style licks are performed by guitarist Bernie Leadon on a clean electric Fender Telecaster, equipped with a Parsons-White pull-string bender (also known as a "B Bender"). But the foundation of the song's arrangement is two acoustic guitar parts, with both strumming more or less the same repeating rhythm pattern but using entirely different sets of chords, with one playing mostly first-position chords in the key of E while the other plays the song as if it were in the key of C, with a capo placed at the fourth fret transposing all chords up two whole steps to the concert key of E. Some of the corresponding chords differ slightly, and it's the combination of



these two sets of voicings and the aggregate "stacking" of notes that results in the rich bed of harmony and shimmering texture that help establish the tune's serene mood.

07 "NEW KID IN TOWN"

Hotel California

"New Kid in Town" is a great example of tasteful, intelligent songwriting on acoustic guitar. A straightforward "strummer," the tune includes two clever, yet natural-sounding, modulations that serve it well without drawing attention to themselves. The first modulation occurs at the end of the bridge (at 2:38). Up to this point, the song has been in the key of E major, but with the chord sequence C#m F# Am7 C/D D G, the key smoothly changes to G major for the third and final verse. At the end of the third chorus, which, like the first two, is in the relative minor key (E minor in this case), another smooth and satisfying modulation occurs. This time the listener is gently and discreetly guided back to the original key of E major for the ensuing outro, by way of the progression Em A7 Am7 B7 E that begins at 3:30.

08 "BEST OF MY LOVE"

On the Border

"Best of My Love" is built upon a billowy bed of acoustic chording, an effect heightened thanks to an old studio musician's trick called "Nashville" tuning. Widely utilized in both rock and modern country music, this tuning is achieved by replacing the guitar's bottom four strings—the low E, A, D and G—with thinner strings, which are tuned one octave higher than normal, just like the additional strings on a 12-string. When a conventional guitar part is doubled by a guitar in Nashville tuning, the result is a chime-y, yet full, sound that many discerning players prefer to that of a single 12-string guitar.

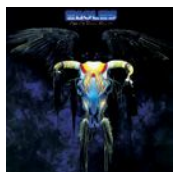
Throughout the song, Frey doubled his six-string acoustic rhythm part on a Nashville-tuned acoustic, then created an even bigger, wider sound by separating and opposing the two guitars in the stereo mix, via hard-left and -right panning. The conventionally strung acoustic is in the right channel, and the Nashville-tuned guitar is in the left. Notice also the catchy use of melodic "extensions" in each chord, specifically the way some of the fretted notes on the middle



(from left) Joe Walsh, Meisner, Henley, Frey and Don Felder performing in Rotterdam, Netherlands, on May 11, 1977

strings in the first two chords, C and Dm9, are preceded by open strings. The open D note on the downbeat of the third bar is what makes that second chord sound like Dm9 instead of Fmaj7. (This tonality is firmly established by the bass when it enters at 0:17 and plays a D root note under this chord voicing.)

One great benefit of using a Nashville-tuned guitar is that, like a 12-string, it transposes, or *displaces*, certain notes in a chord an octave higher, making the voicing sound lighter and “taller.” Frey capitalizes on this sonic benefit during the verses and bridge of “Best of My Love” to build a big, majestic wall of harmony. The octave displacement effect is particularly evident during the arpeggiated G7 chord at 1:37. (Listen to each stereo channel separately to get the full effect.)



09 “LYIN’ EYES”

One of These Nights, 1975



“Lyin’ Eyes” is another classic Eagles tune that features tastefully arranged acoustic and electric guitar parts

that mesh together seamlessly to create a warm bed of rhythm and harmony and complement the vocal phrases with well-placed fills. The song’s intro is built around a beautifully simple melody, played mostly in first position and doubled by acoustic and electric guitars, and two strumming acoustics, one playing garden-variety open chords in the key of G while the other plays with a capo at the fifth fret, as if the song were in the key of D (transposed up to G, via the capo), resulting in a lush bed of harmony featuring “tall” chord voicings in the overall arrangement and mix.

As the third verse unfolds, an acoustic guitar, doubled by a clean electric, interjects a series of short, sweet fills between the vocal phrases, using arpeggiated *diatonic triads* on the top three strings over the four chord (C) at 1:18, pedal steel-like chromatically descending triads over the five chord (D) at 1:24 and fingerpicked sixths (sixth intervals) over the final one-six-two-five-one cadence (G C G D7 G) in the two bars before the chorus (at 1:38).

The use of two or more acoustic rhythm guitars, with each playing a different set of chord voicings, via the use of a capo or Nashville tuning, is common among contem-

porary rock and country studio guitarists/arrangers/producers seeking to both “fatten” and “sweeten” the sound of a rhythm section. As pointed out earlier regarding “Peaceful Easy Feeling” and “Best of My Love,” the Eagles were very keen to these guitar-arranging techniques. To experience the magic of layered rhythm guitar parts firsthand, sit down with a jamming partner or recording device and play the two sets of corresponding chords used on the chorus of “Lyin’ Eyes.”

10 “TAKE IT TO THE LIMIT”

One of These Nights



The Eagles also made very effective use of a capo-ed acoustic guitar on the soulful ballad “Take It to the Limit” (*One of These Nights*), which is built around a slow, laid-back acoustic strum pattern in 6/8 meter. Frey, using a capo at the fourth fret, strums big, ringing open chord voicings in the acoustic guitar-friendly key of G, which, due to the capo, sound a major third (two whole steps) higher, in the concert key of B (a key probably chosen to showcase Randy Meisner’s high, powerful voice). These open “cowboy” chords add extra warmth and shimmer to the already big bed of harmony provided by the piano, bass, electric guitars and string section and impart a “down-home” country vibe to an otherwise R&B-flavored song. Notice how the acoustic strum pattern emphasizes the bass strings on the downbeats and the treble strings on the 16th-note upbeats. Also note the judicious use of bluegrass-style “walking” bassline fills within the part. These ascending and descending “walk-ups” and “walk-downs” add melodic interest to the accompaniment and help convey a strong feeling of forward motion within the chord progression. It is for these reasons, plus the fact that they sound big and are easy to play while holding the upper notes of the chord, that these types of ascending and descending bassline fills have been employed by generations of country, bluegrass, folk and rock guitarists alike.

11 “ONE OF THESE NIGHTS”

One of These Nights



“A nasty track with pretty vocals.” That’s how Glenn Frey described “One of These Nights,” the title song from the Eagles’ fourth album, released in 1975. At this point in their career, the band wanted to move in more of a rock direction, away from the soft-edged coun- ▶

try sound that had first brought them to fame.

“We wanted to get away from the ballad syndrome with ‘One of These Nights,’” Don Henley recalled. “With Don Felder in the band, now we can really rock.”

Felder had joined the Eagles in 1974. And while R&B is the primary musical influence heard in “One of These Nights,” Felder’s incandescent mid-song solo kicks the track squarely into rock territory. He played the solo on a 1959 Gibson Les Paul through a narrow-panel, tweed Fender Deluxe amp.

“That amp has a very unique sound,” says Felder. “I have about six of them, but that particular one has a real sweet spot, because of the speaker and the way it’s wired.”

12 “TEQUILA SUNRISE”

Desperado

The Eagles used acoustic guitars very effectively on “Tequila Sunrise” to help create a tranquil, “tropical” vibe, with Glenn Frey’s main acoustic guitar accompaniment pattern beginning the song. Notice the catchy-sounding hammer-on in the middle of the strummed open G chord, from the fifth, D (the open D string) to the sixth, E (second fret). This one-bar strum pattern incorporates the traditional Spanish *rhumba* rhythm (with the signature two 16th notes on the upbeat of beat one) and is used throughout the arrangement with a progression of stock open chords. It’s interesting to note that Don Henley decided not to play the same *rhumba* rhythm on the drums, opting instead to lay down a more simple, straightforward and light eighth-note rock beat.

Another acoustic guitar enters the mix in the fifth bar of the intro (at 0:09) with a simple, first-position bassline melody over an Am-D7-G turnaround. Notice how beautifully this part complements the weeping pedal-steel fills, played by Leadon.

After the second verse (at 1:44), an acoustic guitar shares the spotlight with the electric for a tastefully arranged “Mexican-style” instrumental break that brings to mind the old standard *rhumba* “Spanish Eyes,” which happens to also be in the key of G. Notice how sweet and harmonious the *diatonic thirds*, played on the top two strings, sound with the open G string ringing beneath them. Also note the sophisticated use of *chromatic passing tones* over the D7 chord. This sequence of chromatically descending parallel minor thirds (moving down in half steps) resolves very satisfyingly to Am, adding just the right splash of dissonance to an otherwise harmonically tame passage.



13 “THE LONG RUN”

The Long Run

Similar to “Heartache Tonight,” “The

Long Run” was inspired by the R&B/soul sounds of Glenn Frey’s home city of Detroit. Once again, Joe Walsh supplements the lock-step groove of the song with blues-inflected slide guitar solos and fills, devising beautifully harmonized lines for the song’s intro, verse sections and guitar solo. The thick, perfectly crafted vocal harmonies that are an Eagles signature are featured during the chorus sections.

14 “JAMES DEAN”

On the Border

This song is the Eagles’ tribute to Fifties film star James Dean, who personified rebellious mid-20th Century youth through roles in films such as *Rebel without a Cause* before dying in a car crash in 1955. Fittingly enough, the main body of the song takes the form of rip-roaring, three-chord Fifties rock and roll, powered by a fuzzed-out boogie-woogie riff. This structure provides an ideal backdrop for Bernie Leadon to tear off some scorching solo guitar licks.

“James Dean” is one of several Eagles songs that Glenn Frey and Don Henley co-wrote with Jackson Browne and J.D.

Souther. It was originally intended to be part of an album about great outsiders and anti-heroes. But when that disc ended up taking a more Western turn, becoming the album we know today as *Desperado*, the Eagles put James Dean on the follow-up disc to *Desperado*, 1974’s *On the Border*.

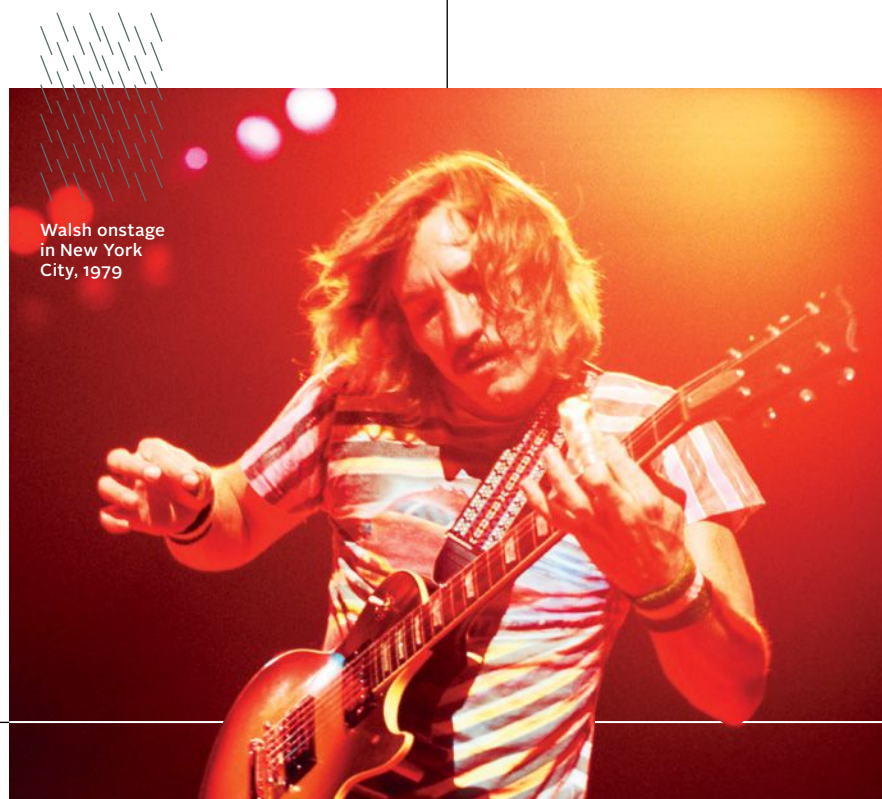
15 “NEW KID IN TOWN”

Hotel California

The first single from the *Hotel California* album, “New Kid in Town” is a prime example of the kind of country-tinged, soft-rock balladry for which the Eagles are most well known. A winsome Tex-Mex feel pervades the verses, sung by Glenn Frey and enhanced by Latin-flavored, major-third electric piano figures played by none other than Joe Walsh. This stylistic direction is most likely what led Randy Meisner to augment his electric bass with a *guitarron mexicano*—the large-bodied, six-string acoustic bass guitar often seen and heard in mariachi bands.

With Walsh at the keyboard, Don Felder assumed lead guitar duties on “New Kid,” contributing a sweet, country-inflected solo. The tune’s overall south-of-the-border feel forms an ideal musical setting for the “gunslinger” lyric.

“We were basically saying, ‘Look, we know we’re red hot right now,’” Henley reflected, “but we also know that somebody’s going to come along and replace us—both in music and in love.” ▶



Walsh onstage in New York City, 1979



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17 "HEARTACHE TONIGHT"

The Long Run

"Heartache Tonight," released as the first single from *The Long Run*, reached No. 1 on the U.S. *Billboard* Hot 100 in November 1979, selling a staggering one million copies in one week. It was also the last No. 1 song the group would have. *The Long Run* stayed at the top of the album chart for two months, and since then it has gone on to sell over eight million copies in the U.S. alone.

During a jam session with J.D. Souther at Glenn Frey's home, the two devised the first verse of what would become "Heartache Tonight" while listening to Sam Cooke. Frey phoned Bob Seger immediately and sang the verse to him, and Seger responded with the powerful chorus. The hard-driving R&B-style of this tune is accentuated by greasy, signature slide guitar work from Joe Walsh.

16 "VICTIM OF LOVE"

Hotel California

This is one of several harder-edged song ideas that Don Felder put together for the *Hotel California* album. Co-songwriters Don Henley, Glenn Frey and J.D. Souther brought Felder's idea to completion. But "Victim of Love" also has Joe Walsh's distinctive touch all over it. The hard-hitting chordal riff—perhaps the closest the Eagles ever came to head-banging—could have come right off one of Walsh's solo albums or the discs he did with the James Gang. And of course Walsh's unmistakable slide guitar lines are all over the thing, meshing beautifully with Don Felder's electric leads.

As Don Felder came up with the original idea for the song, he was hoping to sing lead on it. But that role ended up going to Don Henley. The Eagles played the basic track live in the studio and were so proud of this fact they scratched a message into the run-out groove on side two of the original vinyl release: "V.O.L. is five piece live."

18 "I CAN'T TELL YOU WHY"

The Long Run

"I Can't Tell You Why" was the first song completed for *The Long Run*, recorded in March 1978, and it was the first Eagles song ever to feature Timothy B. Schmit on lead vocals. It was also the band's last Top Ten hit on the *Billboard* Hot 100.

Schmit composed the majority of the

(from left) Felder, Henley, Walsh, Frey and Meisner



song, after which he, Frey and Don Henley completed the track. As described by Henley, this is another R&B/soul-influenced tune, with a direct nod to soul music giant Al Green, and Frey was responsible for crafting the R&B feel of the track. According to legend, Frey had said to Schmit, "Let's not do a Richie Furay, Poco-sounding song—you could sing it like Smokey Robinson and let's turn it into an R&B thing." [Schmit had been the bass player in the band Poco before joining the Eagles].

Schmit says, "While it was being developed in the studio, I knew it was a great song, and thought, Yes! This is an amazing debut for me. When we finally mixed it, we had a little listening party at the studio. As people were hearing it, Don turned to me and said, 'There's your first hit'."

19 "IN THE CITY"

The Long Run

Surrounded by such formidable songwriting talent as Glenn Frey, Don Henley and Don Felder, Joe Walsh was unfortunately relegated to very few songwriting opportunities. His powerful pop masterpiece "In the City" was first recorded for the soundtrack to the 1979 movie, *The Warriors*, used for the movie's closing credits. The song's powerful rock groove sets up superlative vocal hooks and great signature slide guitar work. Henley and Frey loved the song and decided to re-

record it for *The Long Run*. Although it was never released as a single, the track became a rock radio favorite in the U.S. and a Walsh concert staple. As compared to the original, the Eagles' version of "In the City" boasts fuller production, via dense vocal harmonies, intricate multiple rhythm guitar overdubs and extended slide guitar solos.

20 "DOOLIN-DALTON"

Desperado

Glenn Frey has stated that the idea for the song "Doolin-Dalton," was born from a jam session following a Tim Hardin concert, wherein they decided to give the next album an "anti-hero" theme. "Doolin-Dalton" is the opening track on the 1973 release and features lead vocals by Don Henley and Glenn Frey, acoustic guitar and harmonica by Frey and lead guitar by original Eagles member Bernie Leadon.

The Eagles' songwriting partner Jackson Browne had turned the band onto a book about the Old West that included colorful stories about Bill Dalton, the American outlaw and prominent figure of the notorious Dalton Gang, and Bill Doolin, the founder of the equally violent Wild Bunch. "Doolin-Dalton" is a slow, country-style song with a plaintive vocal melody and is a perfect vehicle for the expertly crafted vocal harmonies and instrumental work that define the Eagles' sound. **GW**

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GUITARS

It can be tough to pick an acoustic guitar, given how saturated the market is with high-quality examples at all price points. Here are some basic tips for narrowing down your decision: If you're a strummer, go for a dreadnought-sized guitar or larger; if you mostly fingerpick, you'll want a smaller guitar. In general, opt for a cutaway only if you venture high up the neck; the extended range a cutaway gives you can come at the expense of a guitar's tone and projection. Definitely shop for an instrument with a solid (as opposed to laminated) soundboard—this part of the guitar contributes the most to its sound—and go for a solid back and sides, too, if you can afford it. If you just play around the house, skip electronics—you'll get more guitar for your money that way. On the other hand, for gigging, an acoustic-electric will be useful, to say the least.

STRINGS

String choice is largely a matter of personal preference, but here are some things to remember: Lighter strings exert less pressure on the guitar's neck and tend to be easier to play, but don't produce as much volume as heavier strings and are susceptible to fret buzzing. Heavier strings produce more tone and loudness, but can be harder to play. Also consider the string composition. Bronze tends to have a clear, bright tone; phosphor bronze is darker; and brass is the brightest. Coated strings typically have slightly less sustain and brightness than their uncoated counterparts but are corrosion-resistant and longer-lasting. Try different types and brands of sets on your new acoustic guitar to figure out what works best for you.

PICKS

If you're strictly a fingerstylist, picks are probably a moot point. But if you're a strummer or a flatpicker, then you've got so many options in terms of shapes, sizes and materials. Keep in mind that, in general, smaller picks with pointy tips work best for single-note work, while larger picks with softer tips are most useful for strumming. Thinner picks are great for strumming, while thicker picks add presence to single notes. If you're a fingerpicker, consider trying a thumb pick, for bottom-end heft, and you might like to experiment with fingerpicks as well.

CAPOS

A capo is a must-have for an acoustic guitarist. With this handy accessory, you can easily change the key of

a song or the overall mood of a piece. The basic styles of capo include strap-on, Trigger-style and Shubb.

HUMIDIFICATION

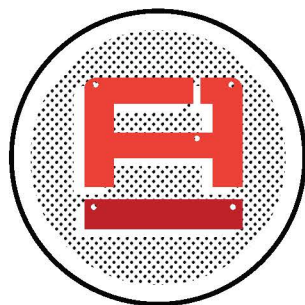
Proper hydration of your acoustic guitar is essential. Dryness can cause your guitar's wood to shrink, lowering the action and introducing fret buzzing, and at worst cracking the wood. To measure the humidity level in your house (or in the guitar's case), you'll need a hygrometer, available at any good music or hardware store. Ideally, the range should be 45 to 55 percent. There are a bunch of different guitar humidifiers on the market, some fitting in the soundhole and others in the case. Whatever method you chose, always be vigilant.

PICKUPS

You've got a number of different solutions for amplifying acoustic guitars. Soundboard transducers and magnetic soundhole pickups are easy to install without modifying a guitar and generally sound warm and natural. An undersaddle pickup fits under a bridge's saddle and captures more of the attack than a soundboard pickup. Soundhole microphones fit inside the guitar and are adjustable in terms of position. Certain hybrid systems combine pickup types—for example, an undersaddle with a microphone, for the best sound and flexibility. And some more recent systems use modeling technology to conjure up the sounds of real miked acoustics. All pickup types, save for the magnetic soundhole, require a preamp to boost the signal. While preamps are available in the form of outboard boxes, many acoustic-electric guitars have built-in preamps with tone controls and electronic tuners, usually mounted to the guitar's upper bass bout.

AMPLIFICATION

It used to be that acoustic guitarists had scant options relative to their electric counterparts when it came to amplification. But now there are tons of great options on the market. When looking for an amp, don't be influenced by features you don't need. If you're just looking to make your guitar louder, skip an amp with built-in effects. On the other hand, if you get deep into effects, those included on an acoustic amp might not be flexible enough for your music. If you're a singer-songwriter who gigs, look for a two-channel amp that includes both quarter-inch and XLR inputs. This will allow you to plug in your guitar and a vocal microphone at the same time. And if you do double duty at gigs, consider an amp that will work with both acoustic and electric guitars. This will save you money—and your back.



**For strummers and finger-pickers
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BY ADAM PERLMUTTER



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GUITARS

Guitars suitable for metal come in many shapes, use various woods and fret heights and come in either bolt-on or neck-through designs. Some use standard bridges or floating tremolos. When choosing a guitar, listen for a good, clear tone when plugged in, how well it sustains when not plugged in and how it generally feels. A guitar that sustains well without being plugged in usually has a solid tone when you play it through an amp. A guitar that hangs well balanced on the strap, meaning the neck is not pulling as if to tip toward the floor, usually will give you at least some indication that the instrument is built well.

AMPS

Before adding its own overdrive and equalization, a good amp should be able to retain and preserve a good amount of your guitar's initial tone. If you plan on playing in a band and are using an amp that utilizes tubes, find an amp that has a master volume knob or similar capability. The key to getting a great, powerful and clear metal tone is to crank the amp's master volume almost all the way up while gradually turning up the volume of the channel you are playing on. This allows your amp's power section to put out the most power while naturally overdriving the power section (this is partly where great tone hides).

Remember that too much gain in your sound will result in a harsh, piercing, shreddy tone that is hard to mic-up and has a difficult time cutting through the band's overall sound. For a solid-state application, look to pair up your amp with a guitar that has a pickup with a nice warm low end to warm up the sound. This way you'll have a good warm tone while maintaining the precision and tightness of a solid-state head. If you plan on using a delay for solos, find an amp that has an effects loop or has the delay already built in. More on that in the Effects section. Lastly, many guitarists shy away from the "mids" knob on their amps. Remember that the guitar is an instrument that lives in the middle of the sound spectrum. Some of the greatest metal tones are based on sweet mids that really cut through, so definitely consider incorporating those into your amp's setting.

PICKUPS

Pickups are the heart of your guitar's sound. Choosing the right pickup is super important to your sound—and installing a great pickup in an inexpensive guitar is the cheapest way to improve its tone. Both passive and active pickups work equally great for metal. If you use active pickups, check the battery often; you'll need to change it when your guitar is starting to sound a bit muddy. For passive pickups, I recommend using the little screws found on top and bottom of the pickup to move it as close as you can to the strings, and then backing it off a bit. If the pickup is starting to sound muddy, lower the bass side slightly (this would be the screw by the sixth string). This quick and simple adjustment will give your guitar more pronounced sustain and make it sound better overall.

CABLES

They say that you are only as strong as your weakest link. In guitar talk, this refers to cables. Cables are often one of the most overlooked elements of a guitarist's gear. It makes little sense to plug



(top) Randall Amplification EOD88 Head
(bottom) Engl Amplification Artist Edition E651 Head



a \$2,000 guitar into a \$2,000 amp head while using a \$5 guitar cable, so plan on investing in decent speaker cables. Choose a cable that has a well-soldered, gold-plated tip and features plenty of shielding. A great cable will allow for clearer tone, less distortion (the bad kind) in your sound, better lows, cutting mids and less piercing highs. The longer the cable the more interference and sound loss you'll experience, so only use as long of a cable as you need. Every couple of months take a micro-fiber cloth and wipe off the ends of the cable. This will remove any oxidation that over time will start to fight your cable's capabilities. Wrap your cables neatly when not in use and use Velcro strips to keep them organized. Quality cables will last forever, so don't be afraid to make the investment.

PICKS

A heavy pick gauge is the weapon of choice for most metal players. Too thin of a pick and your sound will suffer from too many unwanted noises, swooshes and other annoyances that only take away from what are playing. A heavier pick with some tip to it will give your playing the attack you want. A pick comprises a huge amount of your tone, so you should experiment to determine how your pick is really performing. You'll know that you found a great pick when your sound is clear, precise and you hear the pick's staccato attack when you play your leads. If your pick gets uneven edges or is getting worn out, get a new one. Remember, a pick is a precise instrument in itself. Use your pick to execute your ideas and don't slam the strings with it. If you want to play louder, use your amp's volume control to turn up.

**The key
to getting
a great
metal tone?
Crank the
amp's master
volume and
gradually
turn up the
channel
volume.**

EFFECTS

When it comes to effects, metal players typically go for overdrive, distortion, chorus, delay, wah wah and maybe a flanger or a phaser. There are a few others that are used more often in the studio, such as a compressor or an exciter. Since most high-gain heads have a decent amount of gain built in, very often a little overdrive in front of the head will give you the extra bite for your rhythms and sustain for your leads. Only use a true distortion pedal if your amp's gain is very weak. Otherwise, go for the overdrive effect instead and pair it with the amp's distorted channel. To get a better tone, use your amp's gain on about seven and dial in the rest from your overdrive. Keep turning the overdrive gain and level knobs until you get the right sound without it getting muddy and stop there. This approach will give you a much clearer, professional tone versus cranking your amp's gain to 10 and putting an overdrive box in front of it all.

The second most important effect for a metal player is a delay. For the delay to sound good you must run it through the amp's effects loop and not through your pedal board signal chain. If you use stomp boxes in a pedal board, use short (i.e. 12 inches or shorter), quality cables.

TUNERS

A band doesn't have to be machine-tight, but to sound really good it should at least be in tune. It's a good idea to invest in a small headstock tuner for practicing, and for live shows consider getting a pedal tuner that you can put in as the first unit in your pedal board. When you step on it, it will mute your sound, making tuning in front of an audience a breeze and instrument changes fast and embarrassment-free. Tuning your guitar should be done quickly and without taking away from your performance. A tuner pedal on the floor is less distracting to the fans and you can see the small tuning lights when you're not right on top of it.

STRINGS

When it comes to strings, look for a brand that feels consistent from pack to pack and strings that last for a while on your guitar. Otherwise, you might find yourself always tweaking your guitar, which can lead to frustration and tuning problems. It's time to change strings when your guitar no longer stays in tune, strings break frequently or when you can feel the fret indentations if you run your finger under a string. Try not to use too heavy of a gauge than you are comfortable with. It is much, much better to use a lighter gauge that allows you to bend in pitch rather than using too heavy of a set. Some of the world's greatest metal guitarists use very light gauge strings; there is absolutely no shame in that. Lastly, don't be afraid of a string action that is just a bit high. Slightly higher action allows your strings to sound clearer and gives you extra grip for bending.

FINAL THOUGHTS

While having the correct equipment is essential to a proper tone, remember that the best way to improve your sound is practice. Once you find pieces of gear that work for you, practice often to maximize the most out of what you already have while continuously developing your playing abilities—that is the ultimate way to achieve a massive, crushing guitar tone.



Happy-go-lucky guitarists need not apply here: this convenient gear guide is one sure-fire way to get the **BLUES**.

BY ANDY ALEDORT

GUITARS

As the preeminent musical style of the last 100 years, blues music has been performed and recorded on virtually every style of acoustic and electric guitar. Before the proliferation of electric instruments, blues guitarists would place pickups in the sound holes of acoustic instruments in order to amplify the sound so that it could be heard over a noisy juke joint or a band. Today, many blues guitarists still choose to use acoustic guitars with pickups placed in the sound hole, as companies such as Fishman, MiSi and DiMarzio and others offer high-quality “drop in” pickups for acoustic instruments. Though the acoustic properties of the instrument become secondary when amplified in this manner, the better the instrument sounds acoustically, the better it will sound when amplified. If you are looking to go this route, there is no shortage of quality acoustic guitars available today, from companies such as Collings, Martin, Gibson, Epiphone, Taylor, Yamaha, Fender and Santa Cruz.

One of the earliest blues/jazz guitarists to gain recognition as a soloist, Lonnie Johnson, began his career playing acoustic guitars such as a Gibson J-100, with a removable pickup set in the sound hole; one of the most widely used pickups of this style was the D’Armond. In later years, Johnson moved on to a Kay solidbody, a primitive single-pickup guitar also used by Jimmy Reed. These instruments have been reissued for those looking to replicate the vintage sounds of early electric blues.

The widespread popularity of the blues today has also led to the reissuing of seminal acoustic instruments, such as the Gibson L-1 favored by Robert Johnson, or the Stella six- and 12-string guitars used by Blind Willie McTell and Blind Lemon Jefferson. Steel-bodied resonator guitars, such as the National and the Dobro, were utilized by blues legends Son House, Tampa Red, Scrapper Blackwell and Johnny Winter, and are also popular and sought-after today. Steel-bodied guitars create a very distinct sound that remains closely associated with the blues.

Solidbody electric guitars are generally separated into two categories: single-coil or humbucking, referring to the types of pickups that are used. Fender-style guitars such as the Stratocaster and Telecaster feature single-coil pickups, and Gibson-style guitars feature humbucking pickups. Both are equally suited for blues music. As a rule, single-coil pickups produce a brighter sound with a greater frequency range, and humbucking pickups have a higher output, a darker sound and a more narrow frequency range.

With its introduction in 1952, the Gibson Les Paul be-

Electric
blues is not
extremely high
volume music,
so smaller,
lower wattage
amplifiers are
best suited for
the job.

came the guitar of choice for blues icons Muddy Waters and John Lee Hooker, and a little later, Freddie King. The early Les Pauls were fitted with oversized P-90 single-coil pickups, still popular today for their high output and clear sound. After the Les Paul switched to humbucking pickups, it became the guitar of choice for legendary blues players like Eric Clapton, Johnny Winter, Mike Bloomfield and, later, Gary Moore and Joe Bonamassa. The Les Paul morphed into the SG, favored by Duane Allman and Derek Trucks for electric slide. And another dual humbucker style guitar, the Flying V, became iconic in the hands of the great blues giant Albert King.

The single-coil Fender Stratocaster became a standard tool for blues in the hands of Buddy Guy and Otis Rush, and it exploded in popularity with the arrival of Jimi Hendrix. Blues great Stevie Ray Vaughan played Stratocasters nearly exclusively. Today, companies such as ESP, PRS, Ibanez, Schecter and Washburn, along with Gibson and Fender, all offer high quality single-coil pickup guitars, as well as humbucking style guitars.



Fender Champ

And no look at blues-approved electric guitars would be complete without mentioning the semi-hollow Gibson ES-335, 345 and 355 guitars favored by B.B. King, Freddie King and Otis Rush. Along with Gibson, Epiphone, Ibanez and D'Angelico all offer great semi-hollow electrics today.

AMPLIFIERS

Generally speaking, electric blues is not extremely high volume music, so smaller, lower wattage amplifiers are best suited for the job. And most blues guitarists will tell you that tube amps are the way to go. In the early years, Gibson and Fender were among the few companies offering amplifiers for electric guitars, as Gibson began production in 1936 with the EH product line, followed in the Forties by the more popular GA series. The early GAs had two different sized speakers, such as a 12-inch and eight-inch speaker, and have a distinct tone that still sounds fantastic for blues today. Fender began making amps in 1945 and these early models, including the Model 26 and Champion, morphed into the better-known Fender Champ, Deluxe and Bassman. Vox was, and is, a leading manufacturer of high quality amplifiers that are perfectly suited for blues. The lion's share of classic blues recordings were done using 10- and 15-watt amps such as these, and many guitarists today still prefer these types of tube amps, now produced by companies such as Victoria, Carr, Orange, Peavey, Magnatone and Supro.

EFFECTS

Though the majority of the classic blues recordings were done without any guitar effects used at all—the distortion came from turning the amps up all the way and the delay-type effects were the result of mic placement and/or slap-back recording techniques—most blues guitarists today use at least a few pedals in the pursuit of a blues-approved sound.

Stevie Ray Vaughan popularized the Ibanez Tube Screamer, an overdrive distortion pedal, starting with the TS-808 and followed by the TS-9 and TS-10. The simple three-knob design—Level (volume), Gain (distortion) and Tone—has been replicated by countless other pedals. Today, among the most commonly used pedals of this type for blues are the Love Pedal Zendrive, the Timmy, the Bogner Burnley and Harlow, the Xotic AC and BB Boost, the Jetter GS 124, the Suhr Shiba-Drive Reloaded, the Analogman King of Tone, the Way Huge Pork Loin, the Klon Centaur, the Fulltone Full-Drive 2, and the Analogman Beano Boost and Keeley Java Boost, both of which strive to replicate the Dallas-Arbitrator Rangemaster Treble Booster used on the early recordings of Eric Clapton, Jimmy Page, Rory Gallagher and others.

If you are looking to replicate vintage style delay, the MXR Carbon Copy is my favorite, but other effective pedals are the TC Electronic Flashback, the Seymour Duncan Vapor Trail, the Electro-Harmonix Holy Grail and the Pigtronix Echolution.

ACCESSORIES

String bending is an essential element of electric blues guitar, so the greater majority of blues guitarists favor lighter gauge strings for bending facility. Whether you go with D'Addario, Fender, Ernie Ball, DR, Gibson or another string company, the most commonly used gauge for blues is .010-.046. In the late Fifties, guitarists

Gibson ES-335




(top) TC Electronic Flashback Delay;
(bottom) Dunlop Joe Perry "Boneyard" Slides

began experimenting with light-gauge banjo strings so they could exploit string-bending sounds and techniques. A common approach was to use the standard high E string, usually a .010 or a .011, for the B string, and then use the B string in the place of the G string, etc., while using an A string from a banjo set, usually a .009, for the high E. Once .009 sets became available in the Sixties, Jimi Hendrix, Eric Clapton, Jeff Beck, Johnny Winter, Jimmy Page and Richie Blackmore all used them. Albert King got around the problem by tuning his guitar down one and a half steps, making his strings much easier to bend.

Picks are almost as varied as there are players, as every guitarist seems to have specific preferences in this department. Early blues players either used finger-picks—such as Muddy Waters and Freddie King—while other picked simply with their bare fingers. For those using a standard flatpick, it seems the "Fender" style Medium or Heavy is most common, though picks of every size, shape and thickness can be found among blues guitarists.

The two most common materials for slide guitar are metal and glass. Chrome steel is most likely the most prevalent metal slide, though many players prefer copper, bronze and even brass. Glass slides run the gamut from medicine bottle types like the Coricidan bottle favored by Duane Allman, Derek Trucks and Warren Haynes to the bottlenecks favored by Bonnie Raitt and Ry Cooder. Ceramic is another common material for slide and is equally effective.



Fender American Elite
Telecaster Thinline

GUITARS

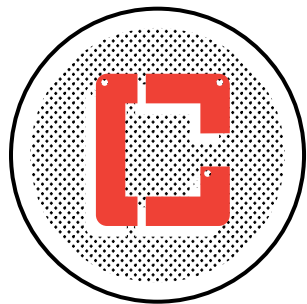
No other guitar is more closely associated with the sound of country music and its players than the Fender Telecaster. Chances are, most of the chicken pickin' and string poppin' licks you've heard in country songs were done on a Tele or any other variation of this iconic instrument. There are many reasons why the Telecaster is often employed for country music, but here are our top three: First, its perfectly simple and modular design lends itself to easily modify and repair the guitar quickly when necessary. Second, the Tele's bolt-on construction of a swamp ash solid body paired with a maple neck offers a perfect blend of sweet highs, taut lows, clarity and sustain. Finally, the guitar's 25 1/2-inch scale length combined with a single-coil pickup on a steel bridge plate with brass saddles and strings routed through the back of the body all contribute to the harmonic sparkle and percussive snap—or "twang"—a Telecaster is known for producing. And for those reasons and more, Fender produces over 40 different Telecasters to accommodate any flavor of country or rock, with the Fender Classic Player Baja Telecaster and the new Fender American Elite Telecaster Thinline as two of my favorites.

However, not all country guitarists are using Teles. In fact, if you look at today's modern country players, they are using everything but a Telecaster. For example, Jason Aldean's guitarists, Jack Sizemore and Kurt Allison, have been spotted using Gibson Les Paul and EVH Wolfgang guitars, and even Nashville's most preeminent session guitarist, Brent Mason, has his very own PRS Guitars Brent Mason signature guitar, along with legendary country picker Albert Lee having his own signature guitar with Ernie Ball Music Man. PRS Guitars have also introduced a new model called the S2 Vela, which combines an offset body shape and new pickups with a range that evokes the "twang" of a Telecaster as well as the punch of other solidbody guitars. Modern country music is having a renaissance in its perceived sound, and with that, the guitars and gear most associated with country have certainly changed.

AMPLIFIERS

Just like the Fender Telecaster, most classic country guitarists have favored an all-tube Fender combo amplifier with reverb paired with it. Because Fender makes a wide range of amplifiers, many players can be seen with something as sweet and punchy as the 22-watt Fender Deluxe Reverb or as loud and cutting as the esteemed 85-watt Fender Twin Reverb. Some country guitarists also love the scrappy 50-watt Fender Bassman with four 10-inch speakers for raunchy overdrive and touch-sensitivity when its volume is pushed to the edge. Depending upon the player's individual style and volume needs, most country players will agree that a great tube combo amp needs to be loud and clean. Here, a higher-watt amp with 6L6 tubes, like the Fender Twin, Fender Hot Rod Deville and Deluxe III, PRS Archon, Carr Impala, Victoria Golden Melody and Peavey Classic amplifiers will provide a glassy tone for sparkling clean sounds, as well as adding some crunchy overdrive.

But there are also many other country players who love to turn their amps up loud for a slightly overdriven sound but still remain defined. Country virtuoso Brad Paisley is one of those players who relies on an amp's overdriven volume to achieve his tone, and for that he uses a number of his very own signature Dr. Z amps,



A true **COUNTRY** guitar sound is unique, unmistakable and elusive to most—and here's how to get it.

BY PAUL RIARIO

which are based on a beloved Vox AC-30 he owns. These particular amps employ the bell-like tone and sweet midrange of EL-84 tubes, which become remarkably responsive when they are overdriven. There are other great boutique amps like the Matchless DC-30 that employ those tubes and I find they sound phenomenal for country, but there are other amp designs that use EL-34 tubes to convincingly mimic the sound of both EL-84 and 6L6 tubes cleverly like the 3rd Power Dual Citizen or the Fender Bassbreaker 45. Whichever amp you decide to choose, it's best to ask yourself whether you get your tone using the amp and your guitar's volume control, or if you need pedals to sculpt your sound, which leads me to the next topic...

EFFECTS

For most players, only three effects—a compressor, an overdrive and an analog delay are essential for playing country. This simple recipe of effects (and sometimes tremolo) is generally the bread and butter for most classic country guitarists. Again, not the rule, because some modern country guitarists use pedal boards that would rival the Edge's massive sonic arsenal of stomp boxes. Regardless, once you find the right combination of pedals that sound great to your ears and with your guitar, you can easily create a uniquely signature tone from nearly any clean-channeled amplifier.

Compression is one of the most vital thickening effects for country guitar because of its ability to add more sustain to fatten up clean runs and smoothly tame the sharp peaks of chicken pickin' licks. It also adds a beautifully lush and boosted clean tone that can sound incredibly dynamic if you have great technique. Some of my favorites are the MXR Dyna Comp, Boss CS-3 Compression Sustainer, Wampler Ego Compressor, Way Huge Saffron Squeeze and Keeley 4 Knob Compressor.

Finding the right overdrive can be the linchpin to your tone, as well as becoming your sonic signature. Overdrive simulates the soft, clipping gain when a tube amp is turned up into overdrive. There's good reason many players constantly obsess over finding the right overdrive because having that perfect combination of sustain and drive adds so much to the tonal connection you feel between guitar and amp. If you already have an overdriven amp, and add an overdrive pedal, it will push your amp into singing distortion. Or if you use a clean amp and need more boost to juice your signal into breakup, an overdrive does the trick. Keep in mind, the amount of overdrive pedals is endless, and some brands often use the word "overdrive" loosely to where the pedal can end up sounding more like a distortion. I find the Ibanez Tube Screamer TS808, Boss BD-2 Blues Driver, Fulltone OCD, MXR Custom Badass Modified O.D., EHX Soul Food, Klon KTR, Wampler Brent Mason Hot Wired, Maxon Overdrive OD808 and Truetone Route 66 are among some of my go-to pedals.

One of the most signature guitar sounds used in country, rockabilly and honky tonk music is the slap-back echo (a single repeat short delay that emulates a lively room sound), and here is where you'll need an analog delay pedal. Analog delays are prized for their warmth in tone and tend to have shorter delay times (up to 600–800ms). You can also use a digital delay but they are often criticized for being overly harsh (digital) in tone. To create that country sound, you'll need to dial in a short delay time (under 200ms) and



MXR Dyna Comp

Compression
is a vital
thickening
effect because
it adds more
sustain to
fatten up
clean runs
and smoothly
tame the
sharp peaks
of chicken
pickin' licks.

set the unit to a single repeat or the delays will start to sound wonky. Some of the best affordable analog delays available are the MXR Carbon Copy, Way Huge Aqua Puss, Boss DM-2W Delay, Earthquaker Devices Disaster Transport Jr, EHX Memory Man, Seymour Duncan Vapor Trail, Tech 21 Boost DLA, Truetone H2O and Strymon Deco and Brigadier. There are also many boutique effect brands that make exceptional analog delays but there are just too many to list—as a starting point, check out companies like Wampler, JHS, Catalinbread and Diamond.

ACCESSORIES

Having the right pickup in your guitar is crucial to getting the country sound, especially if you use a Telecaster. I can say most Tele-style guitars come equipped with great pickups, but if you're not happy with those, then replacing it is a good option. You can't go wrong with either DiMarzio's Area-T pickups, Seymour Duncan's Antiquity Tele '55, and Lollar Pickups' Special-T Series Tele pickup.

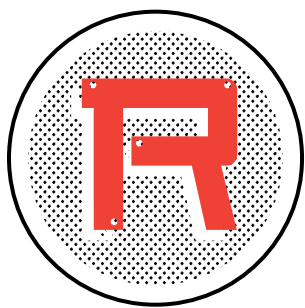
If your technique involves plenty of bending, double stops and pedal steel licks, then it's usually best to have light gauge strings (typically a .009–.042 or .010–.046 gauge set). James Burton, who played with Ricky Nelson, Elvis Presley and Merle Haggard, and who basically wrote the book on country guitar, used to put banjo strings on his guitar to accommodate his technique. Now, he uses a custom hybrid light gauge (.009–.038) set that works for him.

Picks are totally a personal choice and it really comes down to how you were taught to play. Whether you use thumb picks, jazz or standard picks, there is no wrong way to play in this area, but what I can tell you is that Dunlop makes just about every pick imaginable for you to choose from.

Finally, when it comes to accessorizing for country, what's more important than a thick leather strap for your guitar? Don't overlook this small detail, because nothing says "I'm country" more than Levy's Leathers' M17VNB leather guitar strap with nubuck inlay.



Carr Amps Impala



Follow these simple rules when it comes to your gear, and you'll be joining the **ROCK** brigade in no time.

BY PAUL RIARIO

GUITARS

During the Sixties and Seventies—the golden age of rock—it used to be just a Fender Stratocaster or Gibson Les Paul would suffice, but that is no longer the case. Now, you can use just about any shape or type of guitar to play rock, whether it's a pointy Flying V or the innovatively shaped St. Vincent signature guitar from Music Man, there is no such thing as a “rock” guitar anymore. However, rock music requires some versatility, so you'll need a guitar with multiple options and modern refinements like hot-rodged pickups, coil splitting, tremolos, jumbo frets, sleek neck shapes and so much more.

Because you'll need to get a variety of heavy sounds, crunchy overdrives and pristine cleans, a good choice would be finding a solidbody guitar that is equipped with a humbucker in the bridge and two single coil pickups in the middle and neck, or a humbucker-equipped guitar with coil splitting to get those same single coil tones. Humbucker-equipped guitars tend to give you a fuller sound, which is crucial for crunchy and distorted tones. Humbuckers also work well for cleans as well, yielding fat and warm notes. Single coils, on the other hand, are superb for producing glassy cleans with sparkle, and sweet midrange bite when using overdrive. However, single coils are also known for producing what is known as 60-cycle hum, especially if you play with a lot of gain and volume. But with a little skill you can certainly learn to tame the noise, or look into guitars that come equipped with noiseless pickups. Also, having a locking tremolo is fun to use and keeps the guitar in tune, but if you're playing songs that require different tunings, then a guitar with a fixed hard tail bridge or stop bar/Tune-o-matic bridge is your best bet for being versatile.

Despite the previous suggestions, it should be noted that there are no hard and fast rules that apply to playing rock music or declaring what is the “perfect” rock guitar, because there isn't one. We've all seen plenty of guitarists with semi-hollow or hollowbody guitars and countless other pawnshop-prized guitars totally kill it at a gig without missing a beat. Hell, even Kurt Cobain threw away all convention by putting a Boss DS-2 Turbo Distortion pedal in front of his Martin acoustic and wail-

ing during MTV's Unplugged. And isn't that what rock guitar is all about anyway? Regardless, what it really comes down to is having a command of your instrument and tone, and also having a great guitar you feel comfortable with.

AMPLIFIERS

Playing rock guitar means you'll need clean, crunch and lead tones, and for that, you'll need either a two- or three-channel amplifier to cover a lot of ground. The first step is to determine whether a head and cabinet or combo amplifier will do. Of course, when it comes to transport and weight, a low to medium watt combo amplifier with a single 12-inch speaker is an easy, portable choice, and for most gigs, it's all the power you'll need. But for some guitarists, the wall-of-sound that a 50- to 100-watt head and 4x12 speaker cabinet can provide is something they refuse to live without.

Just like electric guitars, there are so many companies and models to list, but here's a cross section of heads and combos that should suit you well if you're looking for true rock tone. The EVH 5150 III 100-watt head and 4x12 cabinet is still one of our favorite combinations, because its EQ and gain structure allows versatility to play just about anything and be heard. For



(clockwise from bottom left) Dunlop John Petrucci Signature Cry Baby Wah; DigiTech Whammy 5; TC Electronic Ditto Stereo Looper; EVH 5150 III 100-watt head; Orange Amplification Rockerverb 50 MKIII head



true British crunch and hi-gain, check out the two-channel Orange Rockerverb 50 MKIII head and 2x12 combo. The Hughes & Kettner Tube-meister 36 head or combo are also extremely versatile and sound great, and the built-in Red Box allows for direct recording or plugging into a P.A. Supro Amps have made a big splash with a slew of new combos that sound great turned up and are pedal-friendly. The Peavey Classic Series of amplifiers are another solid choice because they've been around for a long time offering great tone and reliability. Of course, the Mesa/Boogie Mark Five and Lonestar Series of heads and combos are huge favorites among many blues, metal and rock guitarists for their versatility and ability to nail a variety of crunch and lead tones. An essential pedal-friendly amplifier is the renowned and powerful Roland JC-120, and it's almost impossible to not engage its acclaimed built-in chorus for its distinctive tonal color. You can't speak of Holy Grail rock guitar sounds without mentioning Marshall Amplifiers. Whether it's classic or modern tones, the Marshall DSL Series are a good place to start. Check out their Jubilee Reissue Series, which happen to be a favorite

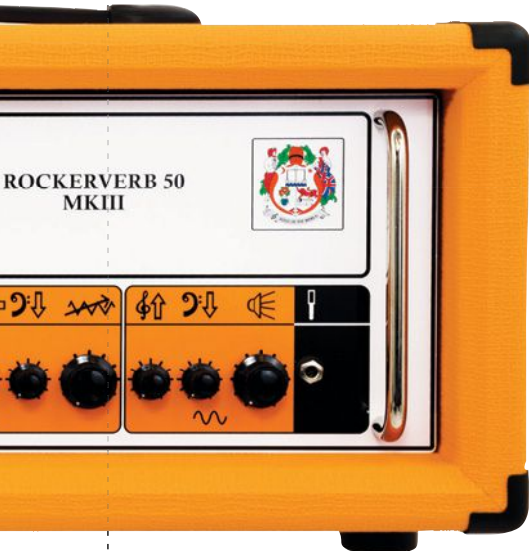
with guitarists like Joe Bonamassa and John Frusciante. Of course, Fender makes the kind of amps that are found on just about every stage and backline, and I personally love, own and use Fender's Hot Rod Deluxe and Deville combos, in addition to their Vibrolux and Vibro-King combos countless times for their legendary tones. And finally, the Vox AC30 has been my go-to amp for decades. The AC30 as well as the AC15 are the benchmarks of classic British crunch and chime.

I'm also a huge fan of boutique amplifiers, because their designers use tried-and-true circuits and innovated them for improved

performance in addition to using premium components to produce stellar tones. You will end up paying more for this kind of amplifier, but isn't your tone worth it? Some of my favorites are Carr, Matchless, 3rd Power, Dr. Z, Fuchs, Bogner, Friedman and Victoria.

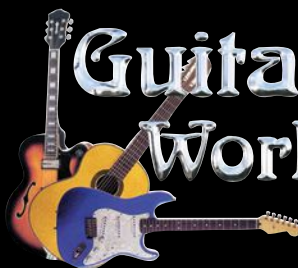
EFFECTS

Playing rock guitar means you'll often have to be a musical wizard by quickly summoning a plethora of guitar sounds and for that, you're going to need a lot of effects. Or maybe you don't. Depending on the type of music you play, you may need just a few, a whole bunch



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or nothing at all.

Guitarists like David Gilmour and the Edge have racks of outboard effects and tons of stompboxes because their music requires expansive musical landscapes, but for rock and blues, you may only need to be as stripped down as Stevie Ray Vaughan with just a wah pedal and an overdrive. For different tonal colors and flavors, reverb, delay, chorus, flanger, EQ, boost, distortion, overdrive, fuzz, phase and wah are the most common effects used in rock music, and are also some of the most popular effects seen on many guitarists' pedalboards. For all this, check out companies like Boss, DigiTech, Dunlop, EarthQuaker Devices, Electro-Harmonix, Fulltone, Ibanez, JHS, MXR, Pigtronix, Strymon, TC Electronic, Tech 21, Truetone, Wampler, Way Huge, Xotic and Z.Vex. You'll also find that unconventional effects like the DigiTech Whammy, Boss and EHX pitch-shifting pedals, Eventide harmonizers and Boss and TC Electronic looper pedals are also increasingly favored as well. In addition, many popular and boutique pedal companies have also combined popular effects, like reverb and delay, to create unique stompboxes that alter and change your tone to great effect, no pun intended.

There are some guitarists who favor guitar floor processors, which offer loads of effects and amp modeling. Boss, Line 6 and Fractal Audio Systems are among the very best when it comes to floor processors.

Having a bunch of stompboxes to use is fun, but what is most important is how you route them—in other words, what is the best signal path. As a rule of thumb, the most efficient way to route the following popular effects (if you use a clean or slightly overdriven amplifier) is in this order: amplifier—reverb—delay—chorus—flanger—boost—distortion—overdrive—fuzz—phase—wah—guitar. Also, if you use your amplifier's gain as your tonal base, then it's also best to route your time-based (delay, reverb) and modulation (chorus, flanger) effects through the amplifier's FX loop. Finally, gain and boost pedals and wahs are best employed in front of your amp.

➔ ACCESSORIES

Your guitar's pickup is one of the most important starting points to your tone. Obviously, it's best to choose a guitar where you already love the sound of its pickups, but if you find the tone to be lacking, the best way to change that is to install new pickups. Seymour Duncan, DiMarzio and Bare Knuckle offer a huge variety of pickups to match the type of music you play, as well as offering tone guides to direct you toward the right pickup for your music.

The first step to understanding strings is to find which gauge is right for you. Lighter-gauged strings (.008–.036 and .009–.042) are easy to bend and feel comfortable but can lack the volume or fullness of heavier-gauged strings. A good place to start is a .010–.046 set, which is what is most commonly strung on electric guitars.

Another area of confusion is string brands and the alloy and materials used to construct them. I totally understand how easy it is to get lost in the amount of string choices available to guitarists because it's overwhelming: Nickel wound or stainless steel? Coated or uncoated? All valid questions, but with a little research you'll be able to zero in on what string type is most appealing to your style of playing. Many guitarists' introduction to strings relies on other players' word of mouth or choosing a brand their favorite star guitarist uses. I'd



TC Electronic Polytune Clip

If you're playing songs that require different tunings, then a guitar with a fixed hard tail bridge, or stop bar/Tune-o-matic bridge is your best bet for being versatile.



Ernie Ball Music Man St. Vincent Signature

suggest trying out a bunch of string brands for a period of a few months and seeing which one feels and sounds the best. If you need a little nudge, here are my some of my suggestions: Ernie Ball Nickel Wound Electric Slinky and Cobalt Electric Slinky, D'Addario NYXL and XL Nickel Wound, and Dunlop Nickel Wound and Super Bright guitar strings. Also, Cleartone, DR Strings and Elixir are recognized for making the best coated strings, and are a must to check out just for their distinctive feel.

And the most important thing of all is to play in tune! With the wealth of pedal tuners and clip-on headstock tuners available from Boss, TC Electronic and Korg, you have no excuse. **GW**



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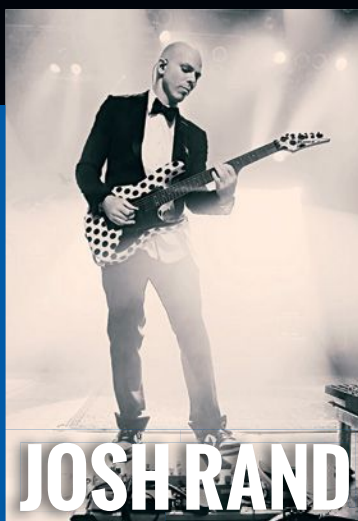
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SOUND CHECK

the gear
in review



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Divine Inspiration

ERNIE BALL MUSIC MAN ST. VINCENT

By Chris Gill

STRICTLY FROM AN aesthetic sense, the design of the electric solidbody guitar has pretty much remained stagnant for the last two or three decades, at least when it comes to the output of the major guitar manufacturers. The vast majority of solidbodies made today are variations on five basic body styles that were developed in the Fifties. In fact, with the exception of a brief spurt of creativity during the Eighties, solidbody guitar designs have become increasingly conservative since reaching a creative peak during the Sixties.

Ernie Ball Music Man's new St. Vincent model, designed in collaboration with its namesake artist (a.k.a. guitarist Annie Clark), boldly evokes the glorious space age designs of the Sixties when guitar companies in Asia and Eastern Europe boldly competed for attention and market share during probably the guitar's greatest boom in popularity ever. But there is much more to the St. Vincent than its unconventional appearance. While the St. Vincent looks unlike any guitar ever made before, its unusual design actually makes a lot of sense when it comes to comfort, playability and tone.

FEATURES With its angular edges and curved waist, the St. Vincent is sort of reminiscent of a hybrid of an Explorer and Firebird, but it really stands on its own thanks to its beveled lower bouts that converge into the point of a "V" at the bottom strap pin and make the body feel quite slim. The very narrow waist also contributes to the overall slimming effect, while the generous surface



For video of this review, go to
GuitarWorld.com/May2016



area behind the bridge enhances the resonance of bass frequencies and maintains exceptional balance. There's also a tummy contour on the back for additional playing comfort. Overall, the guitars weigh just a little over seven pounds.

Materials include an African mahogany body and an all-rosewood neck, which is bolted to the body with Music Man's signature rock-solid five-bolt attachment. The neck has a 25 1/2-inch scale, 10-inch radius, rounded C profile, gunstock oil and hand-rubbed wax finish, custom St. Vincent inlays and 22 medium high-profile frets. The headstock has Music Man's signature four-over-two tuner configuration and is equipped with Schaller M6-IND locking tuners with pearl buttons and a compensated nut. The body is available with either a metallic Vincent Blue or Black high-gloss polyester finish. Its hardware and electronics consist of a custom St. Vincent Music Man Modern tremolo with vintage bent-steel saddles, three DiMarzio custom mini humbuckers, master volume and tone controls, and a five-position pickup selector switch with a custom configuration that engages each pickup individually in series, all three pickups together in parallel, and the neck and bridge pickups together in parallel.

PERFORMANCE While the St. Vincent's bold design is the sort of thing that guitarists will either

love or hate from the get go, it's impossible not to fall in love with this guitar when you pick it up and play it. Whether playing in a seated or standing position, everything falls perfectly into place, and the neck just begs to be played. Although the body's upper treble bout joins the neck at the 19th fret at an almost 90-degree perpendicular angle, it's still very comfortable to play up to the 22nd fret. And in typical Ernie Ball Music Man fashion, the neck provides a fast, smooth feel.

The St. Vincent's comfort and playability is undeniably first class, but what really knocked me out is its distinctive voice and sonic versatility. The 25 1/2-inch scale provides alluring twang and low-end definition, yet the strings don't feel as taut as they do on certain other models with the same scale length. The DiMarzio humbuckers deliver tones that fall between the snap and snarl of P-90s and the warmth and soul of PAF humbuckers. The tone is like a hybrid of Firebird and a big, fat bluesy Strat, with an additional layer of sonic richness and depth. The St. Vincent can produce round, percussive twang, but it can also sing sweetly with a touch of overdrive and the tone control backed off a touch. I particularly liked that each pickup's separate series setting revealed a distinct tonal character. But I also loved the full-frequency assault of engaging all three pickups at once in parallel, which has an aggressive personality all unto itself.

CHEAT SHEET



- **STREET PRICE** \$1,899
MANUFACTURER
Ernie Ball Music Man,
music-man.com
- Three DiMarzio custom mini humbuckers are wired in a custom configuration to provide a wide variety of distinctive series and parallel tones.
- Bevels, contours, and an unusually slim waist contribute to the guitar's comfortable and surprisingly well-balanced feel.
- The custom St. Vincent Music Man Modern tremolo maintains thick, rich tone and produces classic vintage whammy bar twang while remaining perfectly in tune.
- The all-rosewood neck has a 25 1/2-inch scale and 22 medium high-profile frets.
- **THE BOTTOM LINE**
The Music Man St. Vincent model may look outrageously unorthodox, but it is an intelligently designed guitar that is wonderfully comfortable to play and tonally versatile.



Power of Twelve

TAYLOR GUITARS 562E 12-FRET 12-STRING

By Paul Riario



For video of this review, go to GuitarWorld.com/May2016

THERE'S NOTHING QUITE like the sound of a 12-string guitar. With eight double-octave and four unison strings ringing simultaneously, the 12-string creates a beautifully shimmering subterfuge of two guitars playing together. In the history of acoustic guitars, the 12-string is a relative newcomer whose origin is somewhat unclear. Yet for all its novelty, classic songs like "Hotel California" and "Free Falling" have bestowed upon it an enduring appeal among guitarists, who use it to evoke wonder and awe for its distinctive doubled-string sound.

For the most part, traditional 12-string acoustics have come in dreadnought and jumbo-sized body styles, but now, Taylor Guitars continues to impress and evolve with its 562e 12-Fret, a smaller-bodied 12-string acoustic with thunderous projection and sweetly focused response, making it a true marvel that could be considered one of the finest 12-string acoustics available.

FEATURES Taylor master guitar designer, Andy Powers, who designed the 562e, believes that marrying a 12-Fret Grand Concert body style to 12 strings encourages not only an efficiently compact design but also a comfortable playing experience for a 12-string. Powers achieves this by using a 24 7/8-inch scale length, which proportionately decreases the fret spacing for effortless fretting. Combined with bridge placement near the center of the lower bout, this allows the guitar to have a slightly slinkier string tension and accommodates a much more intimate playing position.

The rest of the guitar's construction is flawless throughout. The 562e benefits from Powers' innovative Performance bracing, which utilizes a bracing pattern

optimized specifically for the guitar's shape and woods which results in more flexibility and louder projection. Tropical Mahogany is used for the 562e top, back and sides, and is finished with an exquisite medium-brown stain with shaded-edge sunburst across its body and neck. Other stunning appointments include a faux tortoiseshell- and grained-ivoroid rosette, faux tortoiseshell binding and a grained ivoroid century fretboard inlay. The guitar comes complete with Taylor's warm- and natural-sounding Expression System 2 electronics.

PERFORMANCE For many years, 12-string acoustics were often difficult to play because of taut string tension, high action and bigger neck profiles to accommodate its 12 strings. As a result, Taylor Guitars has a long and successful history of tackling these issues by making its 12-strings more playable with smaller necks and lower action. The 562e has the lowest action I've ever seen on a 12-string, with no dead or choked notes. Taylor's comfortably slim neck profile is precisely executed, making it feel uniformly even all the way up to its heel and allowing your thumb to reach over the fretboard for complex chording.

One of the first things I noticed is just how incredibly comfortable the 562e is to play. Its compact body and short-scale length made me feel so connected to the guitar that I got lost in its charm. Its supple midrange voice sounds vibrantly sweet when fingerpicked, but the 562e also sings loudly when strummed, thanks to its tropical mahogany construction, which produces an articulate and smooth top end with plenty of chime. It's one of my favorite acoustics at the moment, and has also stopped me from regarding a 12-string as merely an accompaniment tool.



CHEAT SHEET



STREET PRICE
\$3,538
MANUFACTURER
Taylor Guitars,
taylorguitars.com

- The smaller yet full-sized Grand Concert body shape makes the 562e 12-fret a physically enjoyable playing experience and projects rich and articulate acoustic tones.

- The built-in Expression System 2 electronics is simple to use and sounds phenomenal in a live setting.

- **THE BOTTOM LINE**
Featuring a compact 12-fret Grand Concert body and gorgeous tropical mahogany construction, the Taylor Guitars 562e 12-Fret combines the perfect balance of low action playability and syrupy sweet 12-string jangle.



Heavy Head

PEAVEY 6505 MH By Chris Gill

IN THE NOT too distant past, there was a rather significant rift between big and small amps. Big amps had the advantage of being really loud and versatile with the disadvantage of being very expensive, while small amps offered players great tone for affordable prices but a rather limited set of tone controls and features. In recent years, mini amp heads have packed an increasing amount of features into their diminutive frames, and many deliver tones that compete with full-size amp heads, but the cost has also increased rather significantly at the same time. With their new 6505 MH amp (with MH meaning “mini head”), Peavey has reversed the trend of ever-increasing mini amp prices by offering a truly affordable, versatile amp packed with numerous useful features rivaling those of full-sized amps.

FEATURES Based on the best-selling 6505 amp head, the 6505 MH offers the same

gain structure and voicing and similar features (as well as a few new, exclusive features) in a significantly smaller package. The 6505 has a two-channel design and is driven by a pair of EL84 power tubes and three 12AX7 preamp tubes, providing 20 watts of output. The Rhythm and Lead channels are individually voiced to provide ample clean headroom and high-gain distortion respectively. The Rhythm channel also includes its own pre-gain and post-gain controls, bright switch, and crunch switch (which can be engaged via a foot-switch), while the Lead channel also features a separate set of pre- and post-gain controls. Both channels share the low, mid, and high EQ control section, and the master/power amp section features reverb, resonance, and presence controls.

The features on the 6505 MH’s rear panel rival those of many full-sized flagship model amps. The Mic Simulated Direct Interface (MSDI) includes an XLR output jack,

ground lift switch, headphone jack, and a speaker enable/defeat switch that engages a load circuit so you can use the amp without speakers without damaging the transformers and circuitry. There’s also a mic simulated USB audio jack for connecting the 6505 MH directly to a computer. Other features include a mono effect loop, 1/4-inch speaker output with 8-/16-ohm switch, and a slider for 1-, 5-, or 20-watts of output. An included dual-footswitch controller can operate either Channel/Boost or Reverb/Loop functions, or both if an additional footswitch controller is purchased.

PERFORMANCE The Peavey 6505 MH may be rather small when it comes to dimensions and weight, but its sound is absolutely massive. The rhythm channel produces very impressive clean headroom as well as aggressive, ballsy crunch tones with plenty of chunk and chime. The lead channel takes over where the rhythm channel’s most



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The lead channel takes over where the rhythm channel's most rowdy setting leaves off, providing delicious high-gain distortion with impressive low-end thump.

rowdy setting leaves off, providing delicious high-gain distortion with impressive low-end thump. Whereas many small amp heads can sound fizzy, buzzy, and compressed with the preamp gain maxed out, the 6505 MH delivers dynamic punch and gutsy attack just like its big brother.

The amp's controls are very versatile but also interactive, so dialing in desired tones can require bit of tweaking trial and error, particularly at the 1-watt setting where the resonance and presence controls can really make a big difference. While some may view the shared EQ section as a limitation, the rhythm and lead channels are voiced similarly enough that it's easy to dial in EQ settings that sound great on both channels. The built-in digital reverb is a welcome addition, but because it's more of a plate-style reverb than room or spring, I found that a little went a long way and it was best to keep the reverb control no higher than 10 o'clock.

CHEAT SHEET



- **LIST PRICE** \$599.99
MANUFACTURER
Peavey Electronics, peavey.com
- The rhythm channel provides impressive clean headroom while the lead channel delivers the famous high-gain distortion that made the original 6505 a legend.
- The MSDI section allows users to connect the amp directly to a mixing console without a speaker cabinet for recording or live performance applications.
- **THE BOTTOM LINE**
Priced less than many mini heads with less output power, features, and versatility, the Peavey 6505 MH is an absolute steal that delivers gig-worthy volume output and a multitude of world class tones ideal for the biggest stages and studios.

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LIST PRICE \$249.99
line6.com



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STREET PRICE \$4.99
ernieball.com



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Deluxe Sweet

D'ANGELICO EX-DC DELUXE By Chris Gill

THE D'ANGELICO EX-DC impressed us so much when we reviewed it two and a half years ago that it was difficult to think of much that could be done to improve it. However, D'Angelico has done just that with the EX-DC Deluxe. Unlike most deluxe models, which generally provide little more than a cosmetic upgrade, the EX-DC Deluxe expands the versatility of D'Angelico's beloved semi-hollow double cutaway model with several significant performance improvements that make it even more irresistible than ever.

FEATURES Like its predecessor, the D'Angelico EX-DC Deluxe has a laminated flame maple body with a double-cutaway, semi-hollow design featuring a full-length center block. The neck is also similar, made from a maple/walnut/maple sandwich and offering a 24 3/4-inch scale, rosewood fretboard, mother-of-pearl block inlays, 22 frets, and a slim, C-shaped profile. The hardware includes the gold-plated stopbar tailpiece and Tune-o-matic bridge, plus classy, upscale-looking ebony knobs for the volume and tone controls (for each pickup).

However, that is where the similarities basically end. The Deluxe model has a pair of Seymour Duncan DA-59 humbuckers, Grover Super Rotomatic locking tuners with gold-plated stairstep buttons, medium

jumbo Jescar fretwire, seven-ply binding, a distinctive Midnight Matte finish, and—perhaps coolest of all—a special six-way pickup selector switch that provides instant access to any full or split-coil setting. All of these features add up to a guitar that delivers a wider variety of tones as well as the overall quality of tone.

PERFORMANCE If you've played a D'Angelico guitar, you already know how impeccable the construction and attention to detail are. The EX-DC Deluxe is no exception. I particularly admire how the matte finish gives the guitar a snug and steady feel compared to the slick, slippery feel of most other finishes, particularly on the back of the neck. The neck profile is slim but solid, with a fast-playing feel but also plenty of mass to ensure that the tone remains big and bold. D'Angelico's fretwork is always impressive, but on this model it's absolute perfection.

This was the first time I've encountered a six-way pickup selector switch (which looks identical to a standard three-position toggle), but I think it may be the ideal innovation for performing guitarists as any pickup setting is just a click away. For example, it's possible to switch from a split-coil bridge setting to a full humbucker neck setting in a nano-second—no fumbling with a second mini toggle or push-pull switch.



CHEAT SHEET



LIST PRICE \$1,799.99
MANUFACTURER
D'Angelico Guitars,
dangelicoguitars.com

- The pair of Seymour Duncan DA-59 humbuckers and an ingenious six-way pickup selector switch provide instant access to any full humbucker or split-coil tone.

- Medium jumbo Jescar fretwire enhances sustain and resonance while providing a smooth-as-silk feel thanks to the impeccable fretwork.

● THE BOTTOM LINE

The D'Angelico EX-DC Deluxe provides a welcome upgrade to one of the finest double-cutaway semi-hollow model guitars on the market with its upscale feel, outstanding tone and innovative electronics.

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All Rite Now

DANELECTRO 64 By Chris Gill

DANELECTRO HAS OFFERED an impressive variety of guitars since Evets Corporation resurrected the Danelectro name in the late Nineties. Most of these models were inspired by various Danelectro or associated brand models (like Silvertone, Coral, etc.), although a few examples had a distinctive offset body shape similar to a Mosrite, albeit with the relatively straightforward construction attributes of other Danelectro models. This year Danelectro completely broke the mold with the introduction of the Danelectro 64, which offers many of the more sophisticated details of an original Mosrite, including the German carved top, offset large single-coil pickup, zero fret, Bigsby tremolo and more.

FEATURES In some ways, the original Danelectro guitars with their Masonite and Formica body materials were almost polar opposites from the more labor-intensive Mosrite models, which were built from more traditional tone woods. Danelectro doesn't specify what materials are used to build the neck and body, but both feel quite solid and substantial like a traditional guitar should. The bolt-on neck boasts a rosewood fretboard with 22 medium jumbo frets, dot inlays, a zero fret and 25-inch scale, and the profile is relatively wide and flat (unlike the painfully skinny width of many vintage Mosrites).

The hardware and electronics are also a cut above. Pickups consist of a dual-lipstick tube humbucker at the bridge and the aforementioned large single-coil at the neck. The master volume and tone controls have die-cast "hat" knobs similar to the original Mosrite design, and the tone knob can be pulled up to split the bridge pickup's coils for genuine single-coil lipstick tube pickup tone. The Bigsby-licensed tremolo tailpiece stays in tune thanks to the bridge's individually adjustable roller saddles.

PERFORMANCE Like its overall construction, the Danelectro 64's tones are a class above and attention getting. The dual-lipstick humbucker isn't overly hot, but through a Marshall or Friedman it delivers growling, gnarly rhythm tones with more crunch than Frito-Lay. Splitting the coil produces genuine single-coil tones (not the usual wimped out humbucker compromise) with tantalizing twang ideal for country, surf, rockabilly or blues. The neck pickup sounds bigger and fatter, quite similar to a Gretsch Dynasonic with punchy bite and robust bass bounce.

With the exception of the much more player-friendly neck, Mosrite enthusiasts would have trouble telling this from the original thing. In fact, the superior playability of this example's neck makes it a better option, while it's insanely low price makes it a no-brainer must-buy.



STREET PRICE \$799
MANUFACTURER
Danelectro,
danelectro.com

- The dual-lipstick tube bridge pickup produces crisp, growling humbucking tones with absolutely no noise as well as twangy single-coil tones when the coils are split.

- The bridge's roller saddles keep the strings perfectly in tune even when subjecting them to extreme whammy abuse with the Bigsby tremolo.

- **THE BOTTOM LINE**
With its sophisticated construction features, Bigsby tremolo and versatile pickups, the Danelectro 64 is by far the coolest and most satisfyingly playable model that Danelectro has produced to date.

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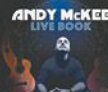
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Quiet Cool

MOJOTONE QUIET COIL STRAT PICKUPS

By Chris Gill



WHEN IT COMES to pure Strat tone, it's hard to beat the sound of original pickups from the Fifties and Sixties, the former for their sweet, enhanced low midrange and the latter for their sparkling treble and fat, assertive bass. However, the one big problem is that vintage pickups can be very noisy in most studio and gig environments, and of course there isn't exactly an ample supply to go around, let alone the cost if you do manage to find these coveted pickups. Fortunately Mojotone has developed a splendid alternative with their new Quiet Coil Strat pickups, available in classic '58 or '67 versions either individually, as a set of three, or mounted and prewired to a pickguard along with all of the controls.

FEATURES We tested a set of three '58 Quiet Coil pickups mounted in an SRV Strat. According to Mojotone, these pickups are constructed using only the same materials and parts found on original 1958 Strat pick-

ups, such as Alnico magnets, 42 gauge Heavy Formvar coil wire, black fiberboard bobbins and cloth-covered wire. Furthermore, the design does not involve stacked coils, PC boards, batteries or other features typically found on other noise-free pickups. Output measures an average of 5.8k ohms for the neck and middle pickups each and 6.2k ohms for the bridge pickup.

PERFORMANCE Vintage purists will love how Mojotone's '58 Quiet Coil pickups look virtually identical to the real deal minus the years of wear and tear. But more importantly, pretty much every type of Strat enthusiast will love the fat, warm midrange and the overall sweet voice provided by these pickups. Through a clean amp the tone shimmers and sparkles, but when pushed into overdrive an aggressive bite with impressive body emerges. Best of all, these pickups remain dead quiet regardless of which pickup setting is selected.

CHEAT SHEET



LIST PRICES \$79.95 (individual); \$229.95 (set of three); \$299.95 (prewired)
MANUFACTURER Mojotone, mojotone.com

● THE BOTTOM LINE

Whether you love the elusive tone of genuine vintage Strat pickups, demand absolutely noise-free performance, or all of the above, Mojotone's '58 Quiet Coil Strat pickups deliver the goods.

Buzz Bin



Cruz Tools Stagehand Compact Tech Kit

▶ There's nothing worse than being minutes away from hitting the stage when disaster strikes and it's your gear that needs some attention. I've found myself in many situations where I broke a string on a final tuning check, or my guitar's input jack decided to come loose, or the battery died inside my hermetically sealed stompbox. What is the saying, "preparedness is next to Godliness?" Probably not, but it should be because whatever the crisis, you're going to need the proper tools to either fine-tune or repair your instrument and keep it in top-playing condition, which is why I never leave home without the Cruz Tools Stagehand Compact Tech kit.

Whatever needs tightening, adjusting or a quick fix, at home or at the gig, the Tech kit contains the most essential tools to get the job done. The kit includes a 19-piece magnetic bit set and screwdriver-style bit holder, with hex wrenches, screwdrivers, and sockets in both inch and metric sizes, which should cover most makes and models of guitars and basses. There is also a capo, a GrooveTech mini string cutter, string winder and a precision 15-blade thickness gauge with integrated ruler for neck relief measurement and truss rod adjustments.

Cruz Tools are also well known for making tool kits for Harley-Davidson motorcycles, so rest assured these tools are road-tested and built to last. Plus, all of these pieces fit into a portable zippered pouch you can tuck into your gig bag and always be ready for whatever misfortune comes your way.
—Paul Riario

STREET PRICE: \$34.95

MANUFACTURER: Cruz Tools, cruztools.com

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by Tommy Emmanuel



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HAND-PICKED

Modifying a picking pattern to accentuate a melody

FOR THE TITLE track of my latest release, *It's Never Too Late*, it was essential for me to craft a melody that had a lyrical quality. While there is no vocal, one can easily imagine words being sung, due to the clarity, strength and conviction of the melody. Last month, we covered the tune's intro and verse sections, and now I'd like to present the intricate chorus section.

If you've been following these columns, you know that I rely heavily on a finger-picking approach based on the standard "Travis picking" pattern: the bottom three strings are generally picked in an "alternating bass" pattern, with the thumb moving between the appropriate strings in a steady eighth-note rhythm, providing the low root notes and fifths of the chords. The melodic lines and higher chord tones are picked on the higher strings with the index and middle fingers, and occasionally the pinkie. The steady thumb movement lays down the rhythmic "grid" while the fingers add the melodic notes and chord tones in varying 16th-note syncopations. Some of the patterns are tricky to execute cleanly, so strict attention to detail is essential. Additionally, the tune is performed with a capo at the second fret, which transposes everything up a whole step.

FIGURE 1 illustrates the first 14 bars of the chorus, and the first bar of the chorus tag (which continues in **FIGURES 2** and **3**). I begin by fretting a Cmaj13 chord, wherein the low C bass note is fretted with the thumb wrapped over the top side of the neck. This technique is required in order to properly fret the other notes. I think of this section as being built around a three-note melody sounded by the fretted notes on the top three strings. I "hear" the two higher melodic notes as stating my daughter's name "Rachel" repeatedly. After three bars of Cmaj13, the notes sounded on the sixth and fourth strings move down in bar 4 to sound Bm7sus4. This four-bar pattern repeats, and the chordal/melodic concept is resolved in bars 11–14, as the chords move in this way: Aadd9/C# D7sus4 Dadd4 C(add2). Keeping the higher strings fretted throughout this section while the lower bass notes change can be a little stressful (and

Capo 2. All tab numbers are relative to the capo position. All music sounds one whole step higher than written.

Pick hand: t = thumb; i = index finger; m = middle finger

FIG. 1

♩ = 94

Cmaj13
let ring throughout

B7sus4 Cmaj13

B7sus4 Cmaj13

Aadd9/C# D7sus4 Dadd4 Cadd2 Em(add4)

FIG. 2

Em(add4) A7 A7/G

FIG. 3

Em(add4) A7 A7/G

Em(add4) A7/G A7

Em(add4) A7/G A7

potentially painful) for the fret hand, so try to keep the hand as relaxed as possible.

This leads us to the chorus tag, shown in **FIGURES 2** and **3**: this section is also built around a repeating three-note melody, fretted on the top three strings and requiring another challenging fret-hand stretch. I

use a "banjo roll"—type picking pattern to repeatedly sound the top three strings in a descending sequence. Notice how this pattern steadily floats over the top while the lower bass notes move from an open low E to A to G, then back to both fretted and open low E notes.

Australian-born virtuoso fingerstyle guitarist Tommy Emmanuel is world renowned for his brilliant acoustic performances, arrangements and compositions. His latest studio album, *It's Never Too Late*, is available through his website, tommyemmanuel.com, and iTunes.

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by Mark Holcomb
of PeripheryFor video of this lesson, go to
GuitarWorld.com/May2016STEPPING
TONESDevising the unconventional,
acrobatic guitar riff in “The
Bad Thing”

THE INSPIRATION FOR writing the primary riffs in the Periphery song “Priestess,” from 2015’s *Juggernaut: Omega*, was born from trying to find an effective way to walk the line between playing only single notes while also outlining “wide” chord voicings via the use of arpeggios. The resultant pattern weaves chord tones with other notes that serve to connect the chordal references in a melodic way. I find this approach to be a very useful and effective compositional device, and I encourage you to investigate it! A lot of Periphery’s music is put together in this way, and I think “Priestess” is one of the best examples of using the approach to great results.

FIGURE 1 illustrates the song’s intro/main riff. For this song, my guitar is tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭) and, as most people do when playing in this tuning, I just think of the notes as if the strings were tuned to concert pitch, with the understanding that everything sounds a half step lower. I begin with a phrase that I think of as an homage to Pantera’s Dimebag Darrell. There’s a song on *The Great Southern Trendkill* called “10’s” that utilizes the same Bm7(♭6) chord voicing on the bridge that I use for the opening of the main riff in “Priestess.” This chord may also be analyzed as Gmaj7/B and, for me, the ringing open G string in the middle of the voicing gives it a really beautiful quality. Other guitarists have used this voicing, but I found the manner in which Dimebag used it to be particularly inspiring.

With the middle and ring fingers of the fret hand in place, I begin by hammering on from the open A string to the second-fret B note and play each note in a steady eighth-note rhythm, allowing all of the notes to ring together as much as possible. In bar 2, a lot of open strings are used as the B root note drops down to the open A string, after which I additionally sound the open B, G and high E strings. In this way, I’m weaving chord arpeggiations with single-note lines, resulting in a riff that clearly

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
All music sounds one half step lower than written.

FIG. 1

FIG. 2

describes a harmonic environment.

As you play through the remainder of the figure, you’ll see that hammer-ons, pull-offs and finger slides are essential to the proper execution of the phrases, along with sustaining all the notes in each shape as long as possible. The shifts from chord to chord are not too difficult, but it is challenging to play this part up to speed with each note ringing clearly. I think of the entire riff as a long arpeggio that continually develops as it moves along.

FIGURE 2 shows the riff I play on the

second verse, and here I apply many of the same concepts described in **FIGURE 1**.

Hammer-ons, pull-offs and slides are again essential to the execution of the lines, and the sound of open strings combined with fretted notes creates the overall sound I was looking for.

I should mention that this part was originally tracked with a seven-string guitar, but the six-string version demonstrated here accurately represents the riff, with the exclusion of only a few of the low seventh-string root notes.

Mark Holcomb plays guitar in Periphery, whose latest pair of albums *Juggernaut: Alpha* and *Omega* is out now.

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WARRIOR DANCE

"Hopak"—the uptempo "fight club" song of the proud, playful Ukrainian Kozaky

IN THE SAME lighthearted spirit as last month's presentation of "The Irish Washerwoman," I now offer a fun solo guitar arrangement of another enduringly popular, although less well-known, folk-dance tune, this one originating in the opposite side of Europe, Ukraine. It's called "Hopak" (See **FIGURE 1**), which is also the name of a breathtakingly acrobatic "martial-arts-ballet"-style dance traditionally performed by troupes of highly athletic and flexible young men who call themselves *cossacks* or, in Ukrainian, *kozaky* ("kaw-za-keh"), dressed in colorful, baggy pants, embroidered shirts and leather riding boots, in celebration of a comrade's wedding or battle victory against foreign invaders and fueled by adrenaline and vodka. The concept is to begin slowly and boldly—the "slow clap"—and gradually ramp up the tempo to "cruising speed" by the 16th bar or so, which is then maintained for the remainder of the performance, until the final three chords are played...or until the dancers eventually tire. The challenge is to keep up with the breathtaking pace for the duration of the tune.

The melody begins with an accented grace-note arpeggio sweep into a high G note, fretted with the pinkie. Barre the first three notes with your index finger, then immediately loosen the barre as you strike the high G, to mute the grace notes. Add a robust, shimmering finger vibrato to the G note the first couple of times you play through the tune's "A" section (bars 1–4). When you revisit this section later, at the quicker tempo, you won't have time to add the vibrato and will simply want to nail the G note cleanly, which is challenging, as there are big position shifts immediately before and after the note. You'll notice that there are several additional shifts throughout the arrangement. These are all made for the sake of staying on the top two strings as much as possible, to achieve a consistently bright timbre.

To achieve a uniform attack, pick all the quarter notes and eighth notes with downstrokes, switching to alternate (down-up)

FIG. 1 "Hopak"

last time, skip to **E** ending

repeat **A** twice, then, skip ahead to **C**

1. **E** ending
2. repeat **C**, then **A** (w/repeats)

Slower
G C D G G5

picking only for the brief bursts of 16th notes. For a smoother, less intense articulation, you could optionally hammer-on and pull-off some of the 16th notes in bars 5, 6, 7, 8 and 10. When performing the hammer-ons and pull-offs in bars 1–4, hammer firmly and, when pulling-off, pull the string in toward your palm as you release it. Many of the eighth notes are to be performed *staccato* (short and crisp), as indicated by the dots over the tab numbers. This is accomplished

by relaxing the fretting finger immediately after picking the note.

A fun thing to do here is have a bass player accompany you with a polka- or bluegrass-style root-fifth bass line, following the indicated chord changes. Invite other people to add a hand clap or tambourine hit on every beat and shout a hearty "hey!" on each accented chord in sections "C" and "D," and you're guaranteed to liven up any party! Na zdorovja!

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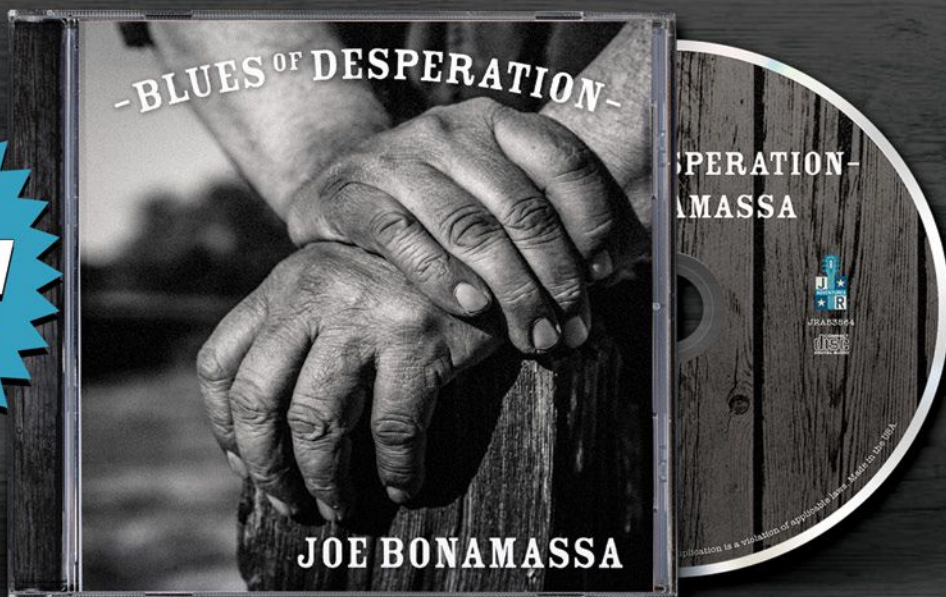


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PEDAL POWER

Using a pedal tone to forge fast, keyboard-like phrases

A **SIGNATURE ELEMENT** in baroque classical music is the use of a technique known as *pedal point*, whereby a note is either held or played repeatedly against other melodic notes. The technique was used brilliantly by J.S. Bach in his violin sonatas and partitas, which are considered essential study for all serious classical musicians. Many rock guitarists, such as Steve Morse and Yngwie Malmsteen, have sighted the value in studying and adapting these pieces to the electric guitar and have utilized the pedal point technique to great effect in their own music. All the examples in this month's column are performed on the top two strings, with the open high E functioning as a *pedal tone* throughout. On the guitar, incorporating open strings in this way enables one to play fast, keyboard-like phrases that would otherwise be much more difficult to execute.

In **FIGURE 1**, I begin with pairs of four-note figures in a four-bar pattern, with two bars in which both open and fretted E notes are alternately sounded during each beat. I employ *hybrid picking* here, fingerpicking the last 16th note of each beat and flatpicking all the others. Bar 1 outlines an E minor triad (E G B) while bar 2 moves up the fretboard to A minor (A C E). In bar 3, I shift up further to sound the notes of B major (B D# F#), sounded along with the open high-E pedal tone, and in bar 4 I resolve back to E minor with a higher triad voicing, or *inversion*.

In **FIGURE 2**, I switch to E and A major triads while also moving into three-note patterns that fall on beats one through three of each bar, with a different shape rounding out beat four. In this example, the first note in each four-note group is fingerpicked. **FIGURE 3** offers another permutation of the basic idea, with a double pull-off sounded on beats one and three of each bar. The triadic references now are C, A, D and B and change every two beats.

In **FIGURE 4**, a double pull-off is employed on every beat, consisting of a three-note pattern that includes the open high E string. The shapes ascend symmetrically in minor thirds, or three-fret jumps, on each successive beat, with the first note of the beat falling initially at the fifth fret, then the eighth, 11th, 14th, etc. I think of this sound as

FIG. 1

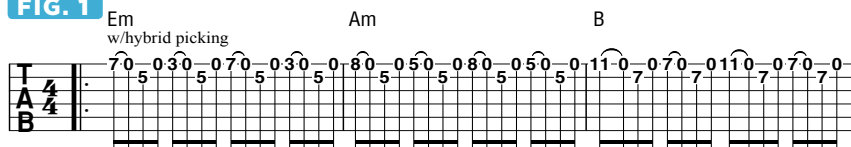


FIG. 2

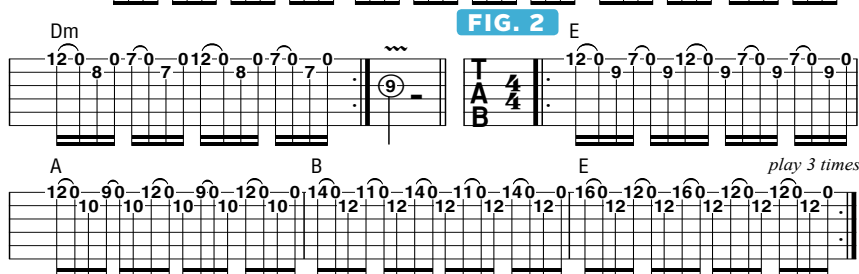


FIG. 3

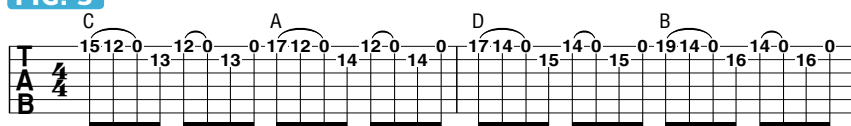


FIG. 4

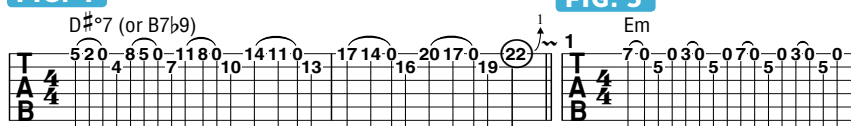
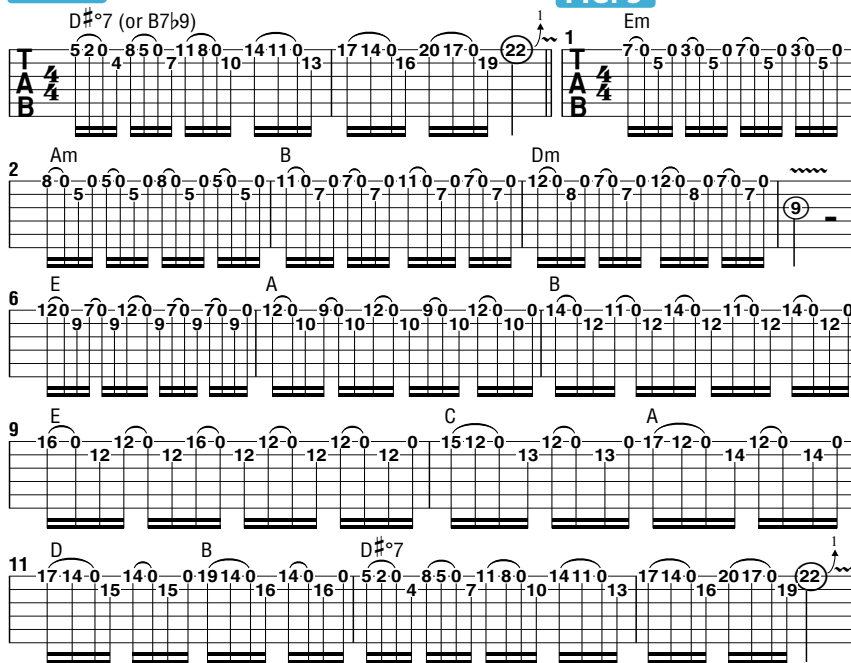


FIG. 5



D#dim7, but it may also be analyzed as B7b9, functioning as the five chord in E minor.

Now let's run all of these ideas in sequence, resulting in the challenging 12-bar

pattern illustrated in **FIGURE 5**. It's tricky to move smoothly from shape to shape, so be sure to take it slowly, concentrating on how best to combine the musical puzzle pieces.

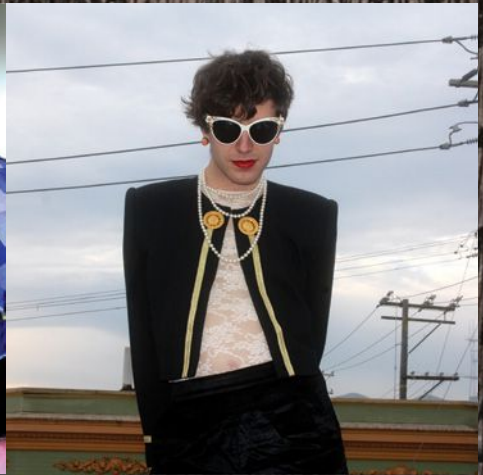
New York City guitarist Joel Hoekstra plays for Whitesnake, the Trans Siberian Orchestra and his new side project, Joel Hoekstra's 13, who recently released their debut album, *Dying to Live*.



Jana Hunter - Lower Dens



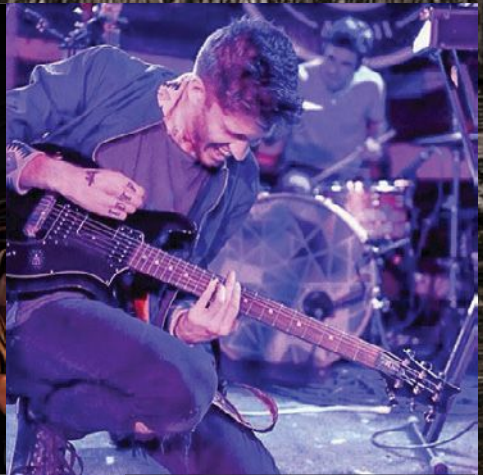
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HOT TUNINGS

Jorma Kaukonen's fingerpicking prowess

THIS COLUMN HONORS Jorma Kaukonen's half century of contributions to acoustic music. Renowned for his work in the iconic bands Jefferson Airplane and Hot Tuna, Kaukonen's discography also boasts a dozen solo albums. And he runs his own guitar camp, Fur Peace Ranch, which hosts ace artist-instructors, such as Tommy Emmanuel and Tony Rice. Schooled in the styles of Rev. Gary Davis and other country-blues pioneers, Kaukonen uses a thumbpick, along with fingerpicks on his middle and index fingers. Let's delve into this living legend's vast body of acoustic work.

Shortly after moving to San Francisco in 1962, Kaukonen crossed paths with a bluesy vocal powerhouse named Janis Joplin; their first musical interaction is documented on a bootleg known as *The Typewriter Tape*. A "roots" music purist, Kaukonen steered clear of rock and roll until a jam with college pal Paul Kantner's band swayed him. At the time, Kaukonen's nickname was "Blind Thomas Jefferson Airplane," a moniker later pared down to "Jefferson Airplane," and, in 1965, appropriated by the band that would lead the Sixties psychedelic rock revolution. Jefferson Airplane's 1967 breakthrough album, *Surrealistic Pillow*, featuring vocalist Grace Slick on the hit singles "Somebody to Love" and "White Rabbit," included Kaukonen's drop-D-tuned gem, "Embryonic Journey," similarly depicted in **FIGURE 1**. Pick the sixth and fourth strings with alternating thumb strokes, reserving the index and middle fingers to play the melodic line on the upper strings.

By 1972, Kaukonen and bassist Jack Casady (whom Jorma had recruited into Jefferson Airplane in 1965) opted to prioritize their side project, Hot Tuna, and left Jefferson Airplane (prompting the "Jefferson Starship" name change). Hot Tuna released their studio debut, *Burgers*, that same year. "Water Song," an acoustic highlight from the album, features Kaukonen doing some challenging fingerpicking in open G tuning and using *hemiola*—a rhythmic device that creates a "three-against-two" phrasing feel, as

FIG. 1 (♩ = 3♩)
Drop-D tuning (low to high: D A D G B E)

FIG. 2
Open G Tuning (low to high: D G D G B D)

FIG. 3 (♩ = 3♩)
Capo 2. All tablature positions are relative to the capo. All music sounds a major second (the distance of two frets) higher than written.

FIG. 4 (♩ = 3♩)
Capo 4. All tablature positions are relative to the capo. All music sounds a major third (the distance of four frets) higher than written.

FIG. 5 (♩ = 3♩)
Capo 4. All tablature positions are relative to the capo. All music sounds a major third (the distance of four frets) higher than written.

three-note groups are played in an even eighth-note rhythm—as well as sliding octaves, not unlike **FIGURE 2**.

By 1974, Hot Tuna had morphed into a mostly "electric" act; to serve his acoustic sensibilities, Kaukonen issued his first solo album, *Quah*, which opens with "Genesis," akin to **FIGURE 3**—a bluesy melody on the top three strings, supported by alternating root-fifth bass notes built around A and G chords.

Hot Tuna stopped touring in 1977, but has reconvened numerous times since the

early Eighties, issuing their *Steady As She Goes* CD in 2011. Throughout, Kaukonen has maintained his acoustic fingerpicking passion, with a dozen solo albums to his credit. We'll close this lesson with a nod to a pair of cuts from recent Kaukonen discs, "Fur Peace Rag," from 2007's *Stars in My Crown*, and "In My Dreams," from 2015's *Ain't in No Hurry* (see **FIGURES 4** and **5**, respectively). Both songs feature Kaukonen's relentless thumb-picked bass notes and require "thumb-fretted" F chords to facilitate bends or open-string hammer-ons.

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COLOUR MY SCALE

Infusing major pentatonic patterns with chromatic passing tones

ONE OF THE true signature elements of Grateful Dead guitarist Jerry Garcia's unique style was his frequent incorporation of chromatic passing tones into his solo phrases. "Eyes of the World," the 1973 Dead classic that's based on a groove inspired by Marvin Gaye's "What's Going On," supplied the perfect backdrop for Garcia to weave beautifully melodic and rhythmically complex chromatic-infused improvisations over. In the last two columns, we explored E major pentatonic scale positions all over the fretboard for soloing over the song's one-chord Emaj7 intro vamp. This month, I'd like to show you some cool approaches to improvising on the chord progression heard during the song's first solo section, Emaj7-Bm7.

FIGURE 1 illustrates the chord progression that I will be soloing over, built from two bars of Emaj7/Emaj9 and two bars of Bm7, played as a repeating four-bar pattern. Across the first two bars, I switch from Emaj7 to Emaj9 on the upbeat of beat three. When playing the Bm7, I add the pinkie on the high A note, on the B string's 10th fret, on beat four of both bars.

Now let's look at some scale patterns with chromatic passing tones that we can use as a basis for soloing. **FIGURE 2** shows the E major pentatonic scale (E F# G# B C#) played in fourth position. A great way to add chromatic passing tones to this scale is to include the notes G, which is the minor, or "flatted," third, and C, the minor, or "flatted," sixth. As shown in **FIGURE 3**, the resulting series of notes is, in ascending order, E F# G G# B C C#. This is now a seven-note scale, which can be repeated in every octave as one moves up the fretboard. **FIGURE 3** shows the scale in an ascending pattern, and **FIGURE 4** offers a different way to descend through the same series of notes.

There are a variety of ways to approach soloing over the Bm7 chord, and a great one is to superimpose the D major pentatonic scale (D E F# A B) with the same two passing tones added—the flatted third and flatted sixth. This works because D major

FIG. 1

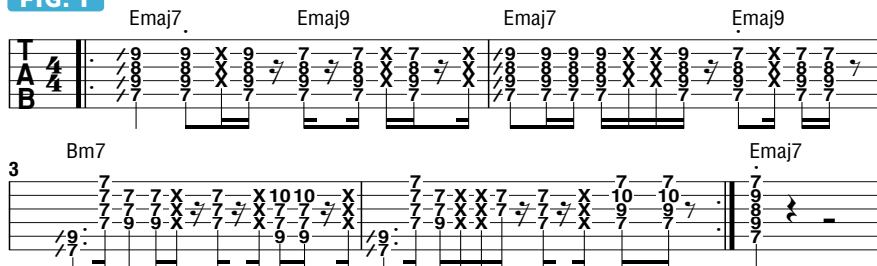


FIG. 2

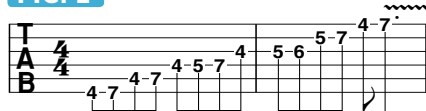


FIG. 3

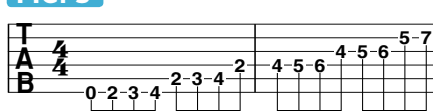


FIG. 4

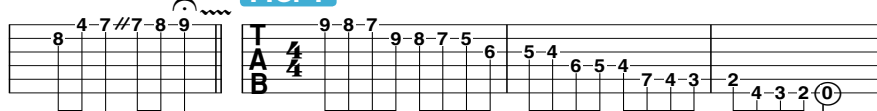


FIG. 5 D major pentatonic

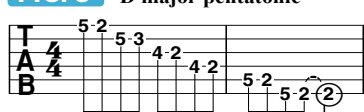


FIG. 6 w/passing tones

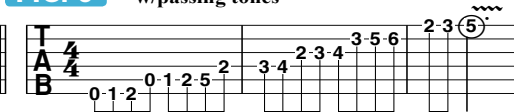
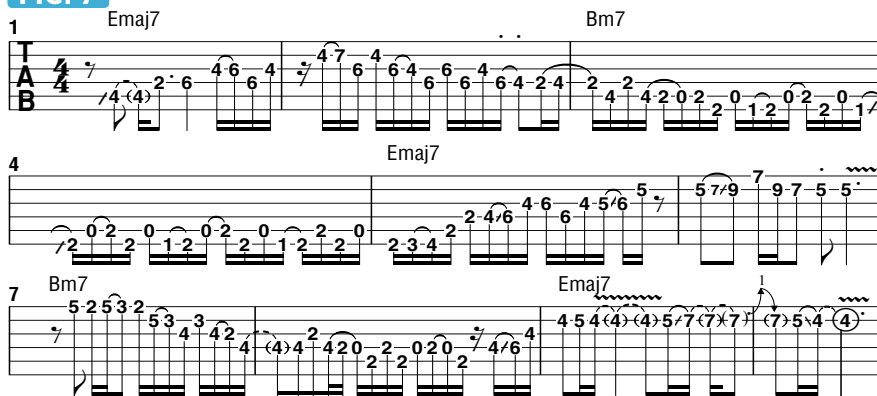


FIG. 7



is the relative major of B minor, and the notes of D major pentatonic are the same as those that make up B minor pentatonic—B D E F# A. In this way, we can simply move our E major pentatonic ideas and shapes down one whole step, or two frets, when playing over Bm7.

FIGURE 5 illustrates the D major pentatonic scale played in second position,

and **FIGURE 6** depicts the scale with the flatted third and flatted sixth passing tones (F and Bb) added. **FIGURE 7** offers a 10-bar solo over the Emaj7-Bm7 progression, during which I repeatedly switch from E major pentatonic- to D major pentatonic-based lines every two bars, with the emphasis on making the most of the chromatic passing tones over each chord.

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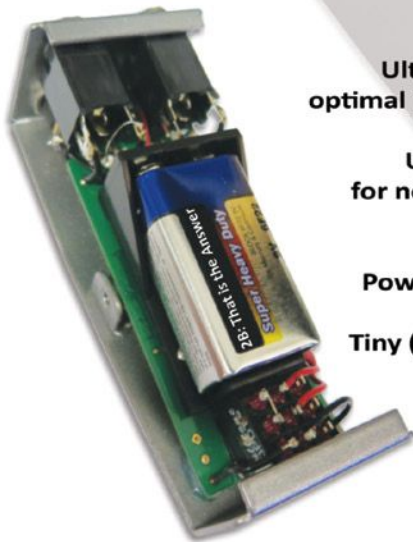
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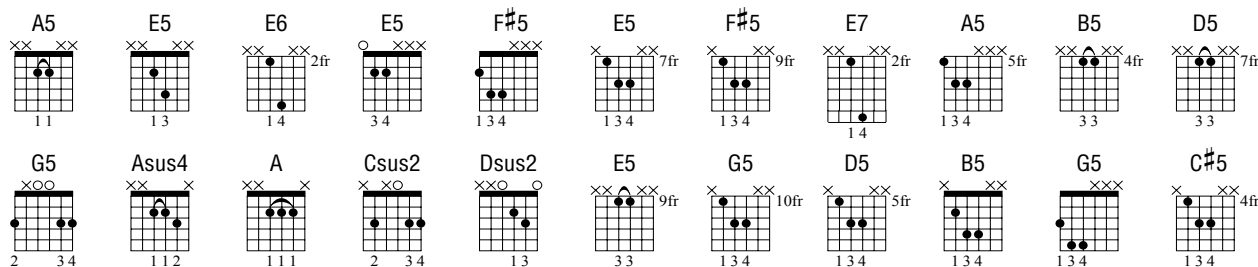
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ROCK 'n' ROLL REBEL

Ozzy Osbourne

As heard on **BARK AT THE MOON**

Words and Music by OZZY OSBOURNE, JAKE E. LEE AND BOB DAISLEY • Transcribed by JEFF PERRIN



A Intro (0:00)

Moderately ♩ = 126

A5/F# E5/F# E6/F# A5/F# E5/F# E6/F# E5 F#5 E5 F#5

*Gtr. 1 (elec. w/dist.)

Rhy. Fig. 1

1 P.M. P.M. P.M. P.M. P.M. P.M.

*Doubled throughout

A5/F# E5/F# E6/F# E7/F# E6/F# E5/F# A5 F#5 E5 F#5

Gtr. 1

Gtr. 2 plays Fill 1 (see below)

end Rhy. Fig. 1

5 P.M. P.M. P.M. P.M. P.M. P.M.

Bass

B (0:15)

A5/F# E5/F# E6/F# A5/F# E5/F# E6/F#

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2 (elec. w/dist.)

9

Bass

Bass Fig. 1

(repeat previous bar)

Fill 1 (0:13)

Gtr. 2 (F#5)

Fill 2 (0:30, 1:35, 3:43)

Gtr. 2

end Bass Fig. 1

**Perform rapid hammer-ons and pull-offs while gradually sliding fret hand down the neck.*

F#5 A5
Gtr. 2 plays Fill 2 (see below)

Bass plays Bass Fig. 1 (see bar 9)

Gtr. 1 plays Rhy. Fig. 2 (see bar 17)

sits on defense
doesn't forgive
still hasn't laughed

I'm
When

washing my hands
Do what you will
it's boiled down

of what they're trying to do
to try and make me conform
and the day's at an end

It's for me
I'll

28

E Chorus (1:01, 2:05, 4:13)

it's for me
I'll make you wish
give you no bullshit

it's for you
that you had
and I'll

never
never
never

it's for you
been born
pretend

I'm just a
'cause I'm a
'cause I'm a

rock 'n'
rock 'n'
rock 'n'

roll
roll
roll

rebel
rebel
rebel

31

I'll tell you no
I'll do what I
I'll tell you no

lies
please
lies

They say I
Yes I'm a
They say I

34

worship the devil
rock 'n' roll rebel
worship the devil

They must be
And I'm as
Why don't they

stupid or blind
free as the breeze
as open their eyes

37

Bass Fill 1 (2:13)

H Bridge (2:40)

They'll try playin' with your heart They know it rules your head

If

Gtr. 1 D5 G5

59

Gtr. 2 *w/delay effect *w/delay effect

Bass

*Studio delay effect is for single chord only.

they could read between the lines you know they'd see the real

C#5 F#5 E5 D5 C#5 D5 E5

63

*w/delay effect

I 1st Guitar Solo (2:54)

♩ = 133 (w/half-time feel)

day

B5

G5

C#5

A5

N.C.(G5)

(F#5)

Gtr. 2

67

Gtr. 1 Rhy. Fig. 3 P.M.

Bass Bass Fig. 4

B5 G5

Gtr. 2

71 *Gtr. 1 plays Rhy. Fig. 3 (see bar 67)*

Bass plays Bass Fig. 4 (see bar 67)

C#5 A5 N.C.(G5) (F#5)

73

Bass plays Bass Fig. 4 (see bar 67)

B5 D5 A5

Gtr. 2

75

*2nd string gets "caught" under ring-finger bend.

Bass plays Bass Fig. 4 (see bar 67)

Gtr. 1

Rhy. Fig. 4

Bass

Bass Fig. 5

B5 D5 A5

Gtr. 2

77 *Gtr. 1 plays Rhy. Fig. 4 (see bar 75)*

Bass plays Bass Fig. 5 (see bar 75)

pitch: C#

B5 D5 C#5

Gtr. 2

79

Gtr. 1

Rhy. Fig. 4

Bass

Bass Fig. 5

[illegible]

J (3:27)
(♩ = 126)

A5/F# E5/F# E6/F# A5/F# E5/F# E6/F# E5 F#5 E5 F#5

Gr. 1 plays Rhy. Fig. 1 (see bar 1)

Gr. 2

85

17 (17)-18-17 18-17 20-17 (17) 17 (17) (17)

(w/heavy studio delay effects)

*Hold bend while performing rapid tapped trill w/pick.

**Begin gradual release of bend while continuing to trill..

Bass plays Bass Fig. 1 twice (see bar 9)

89

A5/F# E5/F# E6/F# E7/F# E6/F# E5/F# A5 F#5 E5 F#5

slight P.H. ----- 1

0 1 2 0 1 2 (2) 12

Go back to [C3rd Verse \(bar 17\)](#)

116 GUITAR WORLD • MAY 2016

(gradually increase tempo to ♩ = 128)

rebel

Gtr. 2 E5 G5 D5

97

w/phaser effect.

Gtr. 1 P.M. P.M. P.M. P.M. P.M.

Bass

Bass Fill 3

L **Outro/2nd Guitar Solo (4:39)**

E5 D5/E G5 D5 E5 P.H. D5/E

99

Rhy. Fig. 5 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass Fig. 6

pitch: E

pitch: F#

102

E5 D5/E G5 D5 slight P.H.

E5	D5/E
<i>Gtr. 1 repeats Rhy. Fig. 5 twice (see bar 99)</i>	


Bass repeats Bass Fig. 6 twice simile (see bar 99)

(Begin fade)

(Begin fade)

(Begin fade)


(fade out)



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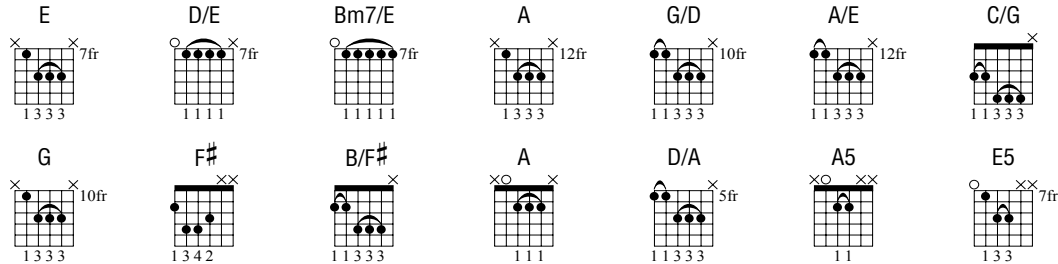
As heard on **OVERKILL**

Words and Music by IAN KILMINSTER, EDWARD CLARKE, AND PHILIP TAYLOR • Transcribed by JEFF PERRIN

All guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

Bass tuning (low to high): E♭ A♭ D♭ G♭.

To play along with the recording, additionally tune all strings slightly flat (approx. 10 cents).



A Intro (0:00)

Moderately Fast ♩ = 122
(w/double-time feel)

Bass (w/pick)
(drums)

1 **4** *Bass Riff A* (repeat previous bar)

*Gtr. 1 (elec. w/dist.)

7 P.M. trem. pick

*doubled throughout

Bass

end Bass Riff A

9 E D/E E Bm7/E

(play repeats simile)

11

E D/E E A

B Verses (0:24, 1:04, 2:01)

1. Only way to feel the noise is when it's good and loud
2. On your feet you feel the beat It goes straight through your spine
3. Know your body's made to move You feel it in your gut

13

G/D A/E G/D A/E

C Pre-chorus (0:32, 1:12, 2:09)

- So good I can't believe it Screamin' with the crowd Don't sweat it
- Shake your head you must be dead if it it don't make you fly
- Rock 'n' roll ain't worth the name if it it don't make you strut

15

G/D A/E G/D C/G

Get it back to you

N.C.(E) G N.C.(E) G A N.C.(E) G N.C.(E) G

Rhy. Fig. 1

18

Don't sweat it

Get it back to you

C/G

N.C.(E)

G N.C.(E)

G A N.C.(E)

G N.C.(E)

G

Gtr. 1

21

Bass repeats Bass Fig. 1 (see bar 17)

D Chorus (0:48, 1:28, 2:25)

Overkill

Overkill

F#

B/F#

A/B

B/F#

A/E

Gtr. 1

25

Bass

1., 3.

2.

On 3rd ending, skip ahead to
 [G] 2nd Guitar Solo (bar 42).

Overkill

C'mon
Can't get enough

C'mon

F#

D/A

D/A

27

E 1st Guitar Solo (1:36)

A5

Gtr. 2 (elec. w/dist.)

30

Gtr. 1

Rhy. Fig. 2

Bass

Bass Fig. 2

[illegible][illegible]

Gtr. 2

36

14-14-12 14-(14)-(14)-14 (14) 0 14 12~ 14 14 14 14 12-14-12 14 14 (14) 14 12 1/4 15

Bass

3 5 5 5 3 5 5 5 3 5 5 5 3 5 5 5 5 5 5 (5) 5 5 3 3 0

F (1:53)

Go back to **B** 3rd Verse (bar 13)

A

E5
Gtr. 2 plays Rhy. Fig. 1 twice simile (see bar 19)

Gtr. 1

38

G 2nd Guitar Solo (2:34)

C'mon c'mon

E5

Gtr. 2

42

D5/A

Gtr. 1

Rhy. Fig. 3

Bass

Bass Fig. 3

The image shows a musical score for guitar and bass. The guitar part is divided into two staves: Gtr. 2 (top) and Gtr. 1 (bottom). The bass part is at the bottom. The score is in 4/4 time and consists of two measures. The first measure is labeled '42' and the second measure is labeled 'D5/A'. The guitar part features a rhythmic figure of eighth notes with a '1' above each note, indicating a specific technique. The bass part features a rhythmic figure of eighth notes with a '7' above each note, indicating a specific technique. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

44 C5/G B5/F# C5/G B5/F# C5/G D5/A

end Rhy. Fig. 3

end Bass Fig. 3

E5 D5/A

Gtr. 1 repeats Rhy. Fig. 3 three times (see bar 42)

Gtr. 2 1/4 1/2 1/4 1/4 1/4 1/4 1/4

46

Bass repeats Bass Fig. 3 three times (see bar 42)

C5/G B5/F# C5/G B5/F# C5/G D5/A

48

E5 D5/A

50

B5/F# C5/G B5/F# C5/G D5/A E5

53

D5/A C5/G B5/F# C5/G B5/F# C5/G D5/A

55

72

C5/G B5/F# C5/G B5/F# C5/G D5/A

74

E5 D5/A

Bass plays Bass Fig. 3 twice (see bar 42)

76

C5/G B5/F# C5/G B5/F# C5/G D5/A

78

E5 D5/A C5/G B5/F# C5/G B5/F# C5/G D5/A

K (4:03)

Freely

82

Gtr. 2 E (pick scrape) w/fdbk. (drums) (wah off)

Gtr. 1 (trem. strum)

Bass (trem. pick)

pitch: G#

L (4:12)

(resume original tempo)

N.C.(E5)
Gtr. 1
88 (16th-note trem. pick)

Bass

M 4th Guitar Solo (4:24)

E5
Gtr. 1 plays Rhy. Fig. 3 (see bar 42)
Gtr. 2
92

Bass plays Bass Fig. 3 (see bar 42)

B5/F# C5/G B5/F# C5/G D5/A E5
Gtr. 1 plays Rhy. Fig. 3 (see bar 42)
95

(play repeats simile)
Bass plays Bass Fig. 3 (see bar 42)

D5/A C5/G B5/F# C5/G B5/F# C5/G D5/A
97

*substitute notes in parentheses on repeat

O Outro (4:56)

Freely
E5
Gtr. 2
100 (pick scrape) (trem. pick)

Gtr. 1 (trem. strum)

Bass (trem. pick)

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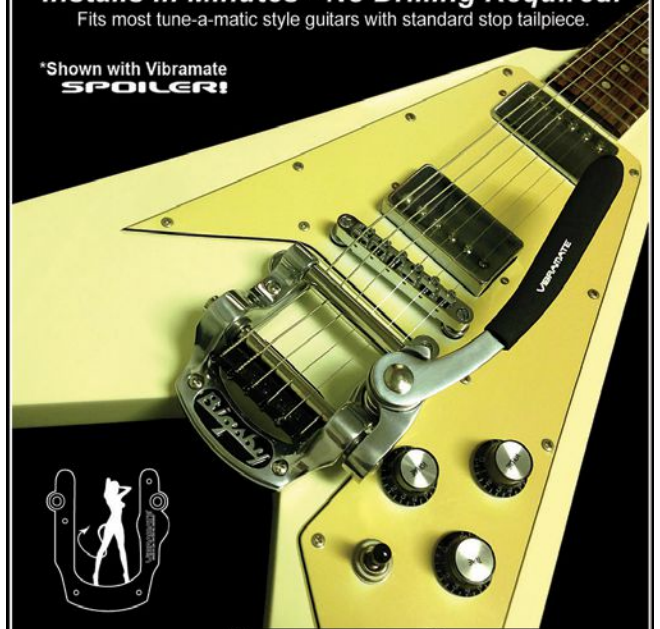
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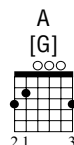
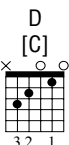
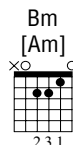
As heard on **VHS**

Words and music by ALEXANDER JUNIOR GRANT, ADAM LEVIN, CASEY HARRIS, NOAH FELDSHUH AND SAM HARRIS • Transcribed by JEFF PERRIN

Gtrs. 1, 2 and 3 are capoed at the 2nd fret.

All chord shapes and tablature positions for Gtrs. 1, 2 and 3 are relative to the capo.

Non-bracketed chord names indicate concert-key harmony.



A Intro (0:00)

Moderately ♩ = 90 w/Swing 16ths feel (♩♩♩♩ = ♩♩♩♩)

Bm
[Am]

D
[C]

A
[G]

G
[F]

Bm
[Am]

D
[C]

A
[G]

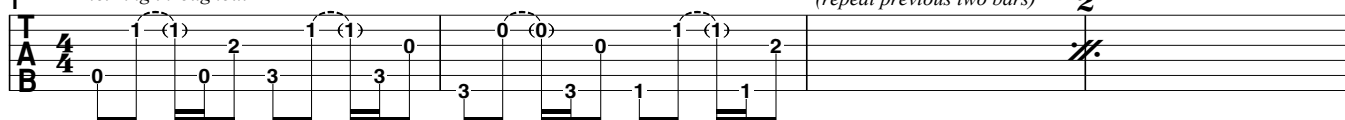
G
[F]

Gtr. 1 (acous., capo 2)
(played fingerstyle)

Rhy. Fig. 1

let ring throughout

(repeat previous two bars)



Bm
[Am]

D
[C]

A
[G]

G
[F]

Bm
[Am]

D
[C]

A
[G]

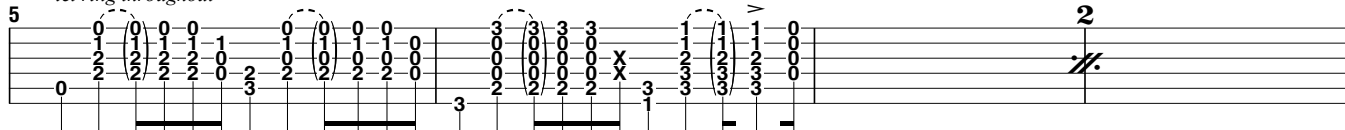
G
[F]

Gtr. 1 repeats Rhy. Fig. 1 twice (see bar 1)

Gtr. 2 (acous., capo 2)

Rhy. Fig. 2

let ring throughout



B 1st Verse (0:21)

Run away and live with me

Bm
[Am]

D
[C]

A
[G]

G
[F]

Lost souls in revelry (hey)

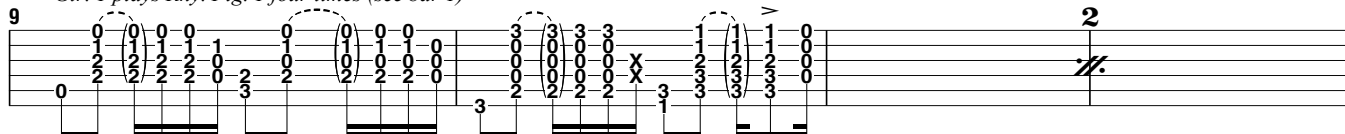
Bm
[Am]

D
[C]

A
[G]

G
[F]

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 1)



Running wild and running free

Bm
[Am]

D
[C]

A
[G]

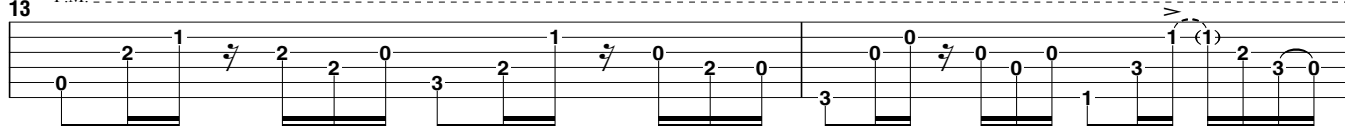
G
[F]

Gtr. 2 plays Rhy. Fig. 2 twice (see bar 5)

Gtr. 3 (elec. w/clean tone)

Riff A

P.M.



Two kids you and me (hey) And I say hey

Bm [Am] D [C] A [G] G [F]

15

C 1st Chorus (0:42)

Hey hey hey Livin' like we're renegades Hey hey hey Renegades Hey hey hey Livin' like we're renegades Renegades

Bm [Am] D [C] A [G] G [F] Bm [Am] D [C] A [G] G [F]

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)
 Gtr. 2 plays Rhy. Fig. 2 twice (see bar 5)
 Gtr. 3 plays Riff A twice (see bar 13)
 (Synth bass arr. for bass gtr.)

Bass Fig. 1

17

D 2nd Verse (1:04)

Long live the pioneers Rebels and mutineers (hey)

Bm [Am] D [C] A [G] G [F] Bm [Am] D [C] A [G] G [F]

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 1)
 Gtr. 3 plays Riff A four times (see bar 13)
 Gtr. 2

21

Go forth and have no fear Come close and lend an ear (hey) And I say hey

Bm [Am] D [C] A [G] G [F] Bm [Am] D [C] A [G] G [F]

Gtr. 2 plays Rhy. Fig. 2 twice (see bar 5)
 *Gtr. 4 (elec. w/dist. and harmonizer effect, no capo)

25

*Harmonizer effect set to transpose note pitch one octave higher.

E 2nd Chorus (1:25)

Hey hey hey Livin' like we're renegades Hey hey hey Renegades Hey hey hey Livin' like we're renegades Renegades

Bm [Am] D [C] A [G] G [F] Bm [Am] D [C] A [G] G [F]

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 1)
 Gtr. 2 plays Rhy. Fig. 2 four times (see bar 5)
 Gtr. 3 plays Riff A four times (see bar 13)
 Riff B

29

Bass plays Bass Fig. 1 four times (see bar 17)

Bm

[Am]

D

[C]

A

[G]

G

[F]

Gtr. 5 (elec. w/ clean tone, no capo)

Riff C

let ring throughout

33

Gtr. 4

Bm
[Am]

D

[C]

A

[G]

G

[F]

35

end Riff B

F Interlude (1:46)

Bm

[Am]

D

[C]

A

[G]

G

[F]

Bm
[Am]

D

[C]

A

[G]

G

[F]

Gtr. 1

37 let ring throughout

G Bridge (1:57)

All hail the underdogs

All hail the

new kids

Bm

[Am]

D

[C]

A

[G]

G

[F]

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 1)

Gtr. 2 plays Rhy. Fig. 2 four times (see bar 5)

Gtr. 6 (elec. w/dist. and reverb, no capo)

41

All hail the outlaws

(hey)

Spielbergs

and

Kubricks

Bm

[Am]

D

[C]

A

[G]

G

[F]

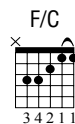
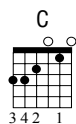
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HOLD ON

Alabama Shakes

As heard on **BOYS & GIRLS**

Words and music by **BRITTANY HOWARD** • Transcribed by **JEFF PERRIN**



A Intro (0:00)

Moderately Slow ♩ = 88

Gtr. 1 (elec. w/clean tone)

Riff A

1 (drums)

T 4/4

A 4/4

B 4/4

P.M. P.M. P.M. P.M. P.M.

Gtr. 2 (elec. w/clean tone)

T 4/4

A 4/4

B 4/4

Bass

Bass Fig. 1

T 4/4

A 4/4

B 4/4

Gtr. 1 repeats Riff A (see bar 3)

5

Gtr. 2

T 4/4

A 4/4

B 4/4

F/C

Bass

end Bass Fig. 1

Bass Fill 1

T 4/4

A 4/4

B 4/4

B Verses (0:28, 1:11, 2:15)

1. Bless my heart
(2.) bless my heart
(3.) bless my heart

Bless my soul
and bless yours too
Bless my mind

Didn't think I'd make it
I don't know where I'm gonna go
I got so much to do

8

Gtr. 1 plays Riff A four times (see bar 3)

T 4/4

A 4/4

B 4/4

P.M. P.M. P.M. P.M.

(play repeats simile)

*substitute notes in parentheses on 2nd and 3rd Verses

to twenty-two years old Well There must be someone up above
what I'm gonna do much time So must be somebody up above
I ain't got

11 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Substitute Bass Fill 1 on 2nd Verse
(see bar 7)

sayin' come on
sayin' come on
sayin' come on

Brittany
girl
yeah

You got to
You got to
You got to

come on up
come on up
get back up

You got to
You got to
You got to

Gr. 2 substitutes Rhy. Fill 3 on 3rd Verse (see below)

14

P.M.

P.M.

The musical notation is for a guitar part, likely in standard tuning. It consists of two staves. The top staff uses a treble clef and contains various chords and single notes, including a double bar line. The bottom staff uses a bass clef and contains single notes, including a double bar line. The notation is in a key signature of one flat (Bb) and a 4/4 time signature. The piece is marked 'P.M.' (Piano Moderato) and includes a tempo change to 'Allegretto' at the end. The notation is in a key signature of one flat (Bb) and a 4/4 time signature. The piece is marked 'P.M.' (Piano Moderato) and includes a tempo change to 'Allegretto' at the end.

C Chorus (0:50, 1:33, 2:37)
hold

16

Gtr. 1

F/C

Gtr. 2

Rhy. Fill 1

Bass substitutes Bass Fill 2 on 2nd and 3rd Choruses (see below)

on
C

18

Gtr. 1 substitutes Rhy. Fill 1 simile on 2nd and 3rd Choruses (see bar 17)


Hey you got to

The image shows a musical score for guitar and rhythm. The guitar part (Gtr. 1) is written on a single staff and includes a 'Rhy. Fill 1' section. The rhythm section (Rhythm) is written on four staves, each with a 1-2-3-3 pattern. The lyrics 'Hey you got to' are written above the final measures.

[illegible]

Bass Fill 2 (1:35, 1:46)

(C) (F/C)



The bass line for Bass Fill 2 consists of four measures. The first measure is in C major, with a 4/4 time signature. The notes are C4 (quarter), E4 (quarter), G4 (quarter), and C5 (quarter). The second measure is in F major, with a 4/4 time signature. The notes are F4 (quarter), A4 (quarter), C5 (quarter), and F5 (quarter). The third measure is in C major, with a 4/4 time signature. The notes are C4 (quarter), E4 (quarter), G4 (quarter), and C5 (quarter). The fourth measure is in F major, with a 4/4 time signature. The notes are F4 (quarter), A4 (quarter), C5 (quarter), and F5 (quarter).

20

hold

on

F/C

Bass plays first two bars of Bass Fig. 1 (see bar 3)

Bass substitutes Bass Fill 2 simile on 2nd and 3rd Choruses (see previous page)

D (1:54)

1st Chorus, go back to **B** 2nd Verse (bar 8)
 2nd Chorus, continue to **D** (bar 24)
 3rd Chorus, skip ahead to **E** (bar 32)

Yeah you got to wait
 Yeah you got to wait

22

Gtr. 1

C

1/2

F/C

Gtr. 2 substitutes Rhy. Fill 2 on 2nd Chorus (see below)

Rhy. Fig. 1

Gtr. 2

*tremolo strum while sliding up fretboard

Bass

Substitute Bass Fill 3 on 2nd Chorus (see below)

Bass Fig. 2

Yeah you got to wait

But I don't wanna

25

F/C

N.C.

C

F/C

Rhy. Fill 2 (1:52)

Gtr. 2 C (F/C)

Bass Fill 3 (1:52)

(C) (F/C)

28 N.C. wait C F/C I don't wanna

The musical score for 'Don't Wanna' by The Weeknd is presented in a standard musical notation format. The score is divided into sections: N.C. (No Chords), wait, C (Chords), F/C (Fingering/Chords), I (Chords), and don't wanna. The guitar part features a repeating riff on the high strings (E, G, A) and a bass line on the low strings (E, G, A). The piano part features a repeating bass line on the left hand (E, G, A) and a melody on the right hand (E, G, A). The score includes various musical notations such as chords, scales, and fingerings.

Go back to **B** 3rd Verse (bar 8)

wait
C

30

12 (12) 12 12 (12) 10 10 12 12 12 12 12 12 12 12

(F/C)

end Rhy. Fig. 1

P.M.
2/2

*rem. pick while sliding up fretboard

end Bass Fig. 2

E (2:58)

wait

C
Gtr. 1 plays Rhy. Fig. 1 (see bar 24)

Gtr. 2

32

Gtr. 3 (elec. w/fuzz tone)
(tune low E string down to C)

Bass plays Bass Fig. 2 simile (see bar 24)

[illegible]

(let ring and fade out next six bars)

F **Outro** (3:19)

(gradually slow tempo over next eight bars)

hold on You got to hold on

Gr. 1 C F/C C P.M. P.M. P.M. P.M.

40

Gr. 2 P.M. P.M. P.M. P.M. P.M. P.M.

Bass

43 F/C C F/C F/C P.M. P.M. P.M. P.M.

hold on

C F/C N.C.(C)
let ring

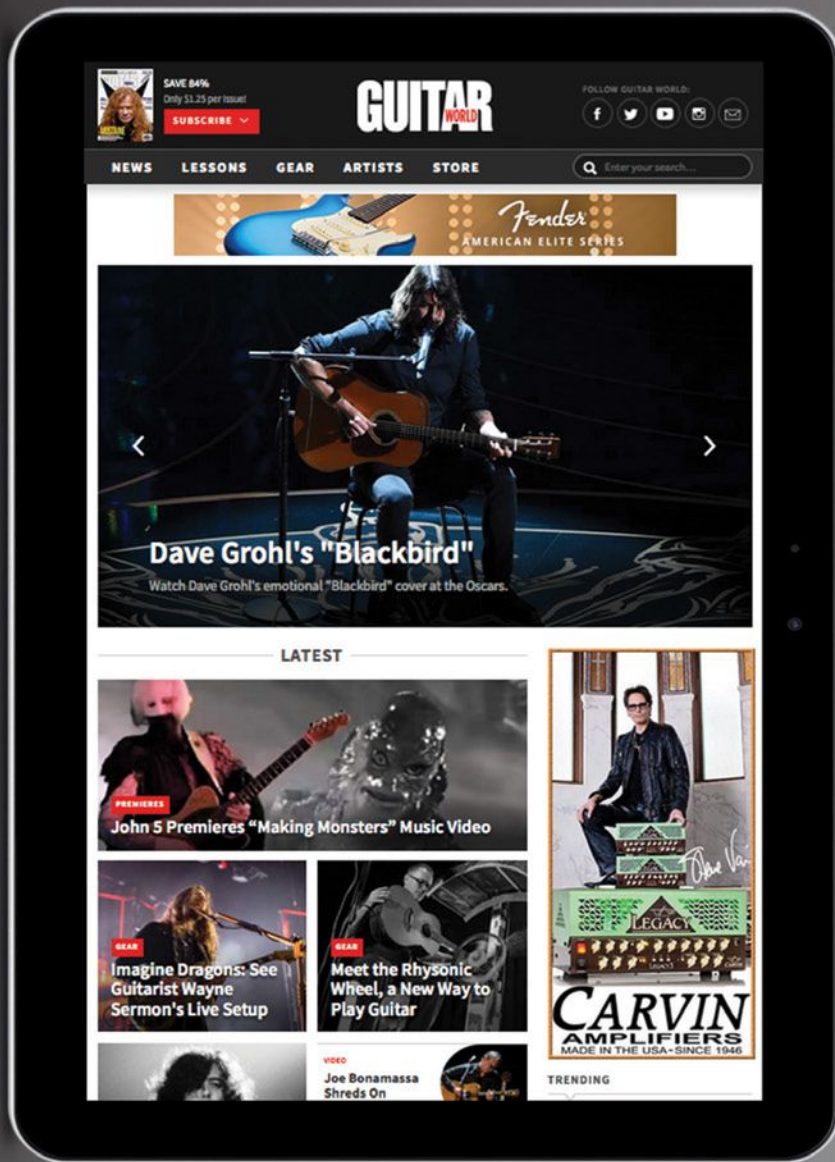
46 P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M.

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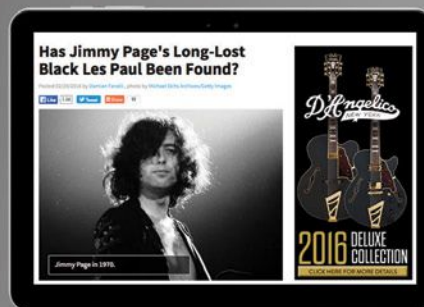
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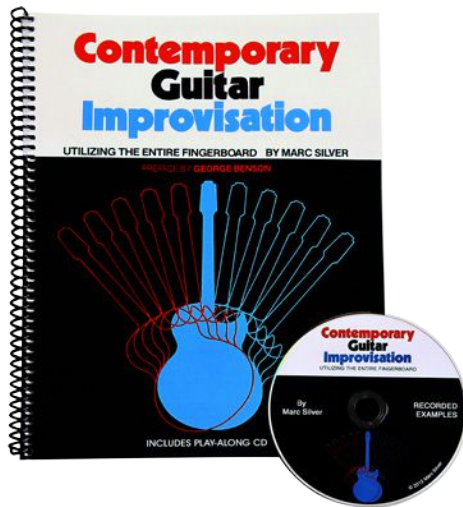
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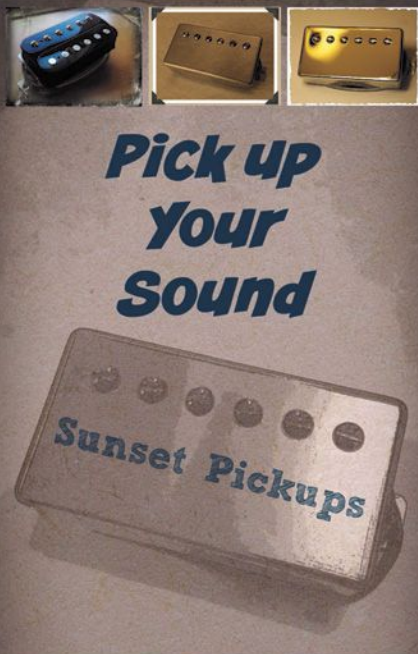

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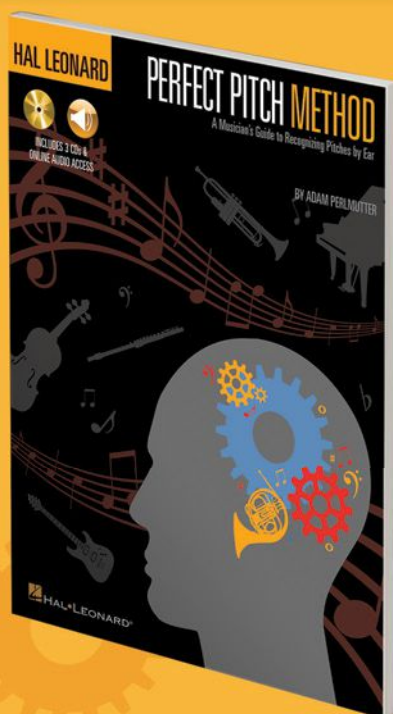
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LIKE A ROCK

Henrik Gustafsson's Concretecaster

LOTS OF COOL things are made out of concrete—skyscrapers, dams, bridges, highways, houses, sidewalks, patios, benches and tables, to name a few. But one thing you don't see very often is a solidbody electric guitar made out of concrete. The reason why is pretty obvious—a concrete guitar is heavy as hell.

That didn't stop Henrik Gustafsson of Sweden from building one, however. During the day, Gustafsson is a manager for a ready-mix concrete company, but during his free time he plays guitar. "My motivation was to combine my interest for guitars with my work as a concrete producer," he says. "I wanted to show the possibilities of concrete as a material and how it can be used to make something that is not boring."

Initially Gustafsson planned on building a Les Paul-style guitar where everything—including the neck—was made from concrete. That proved too difficult, so he decided that making a bolt-on neck guitar with a standard neck and concrete body was a better way to go. "At first I wanted to make a Strat," Gustafsson explains, "but the contoured body was too challenging, so I decided to make a Telecaster since the body is flat."

To make the body, Gustafsson formed a concrete mold shaped like a Tele. Since concrete is very difficult to carve, he needed to make sure that the neck pocket, pickup cavities, wiring routing, and even wooden dowel plugs and aluminum pipes for mounting the pickguard, hardware and neck were all perfectly in place before he poured the concrete into the mold.

Gustafsson completed the entire project in secret, making the mold at home over a weekend while his family was away and pouring the concrete at work during the following weekend. "I didn't want to work with any of my colleagues watching in case it didn't turn out well," he admits. "I mixed a small batch of concrete that we'd normally use for bridge repair. A few days later I took it out of the mold and put it together."

Gustafsson keeps the guitar, which he calls the "Concretecaster," in his office mostly as a conversation piece. "It weighs about 21 pounds, so it's not too comfortable to play," he admits. "It sounds pretty much like a regular Tele, although the sustain is not optimal. I don't plan on making another one, unless the right trade opportunity appears. Think of all the demolition Pete Townshend could do with a guitar like this!" — *By Chris Gill*

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